

BINGANG



Club Crosby

Our 66th Year!

Summer 2002

Subscription Information

Most of you have paid your dues for 2002, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date, please! ☞ ☐ If this box is checked in red, payment is overdue! ☜

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang*, please drop us a note or postcard.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$12.00, made out to Club Crosby, to:

Wayne Martin, Editor *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311

U.S. postage stamps in denominations of no more than \$1.00 are also acceptable for payment.

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TO OUR MEMBERS IN EUROPE

Ken W. Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them by regular mail to the members. Dues are \$18.00 and must be submitted to Ken *in £ sterling an amount equivalent to \$18.00 U.S. (£12 U.K.)*. Please do not make payment to Ken in U. S. dollars. Send dues or notice of non-receipt of *Bingang* to:

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Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are \$18.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

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The picture of Bing on the front cover is from Mark Scrimger's collection. The "Sheet Music Magazine" cover on the back of this issue is courtesy of Pete Cakanic and Charlie Baillie.

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*This issue is dedicated to the memory of Rosemary Clooney,
a dear friend of Bing's and a superb performer.*

Readers Write

Dear Wayne,

The winter issue of *Bingang* was most interesting and informative as usual. The article on *Little Boy Lost* was particularly interesting, as I have always enjoyed this Bing movie. Bing's acting was of a high standard, and there are some very nice songs.

— Bryan Stevens, London, Ontario (Canada)

Dear Wayne,

I always enjoy this publication — especially David Lobosco's columns and the critique of the latest recordings.

— Richard Plessner, Monsey, NY

Hi,

I think the idea to merge with the ICC has a great deal of merit, as long as we can keep the Club Crosby identity. When Reg Bristo passed away, the new ICC officers made many improvements. They had taken notice of *Bingang* — and *Bing* became a smooth, polished production. There is no doubt in my mind that they patterned their newsletter on ours.

A merger between the ICC and Club Crosby would be tremendous. I believe that the various recording establishments would suddenly wake up. We would have more clout than ever. A merger? — I'm all for it!

— John R. Shaw, Novato, CA

Hi, Wayne,

Another superb issue of *Bingang*! Nick Clooney's article comparing Frank and Bing was great, as were the items on Perry Como and the Gary Giddins biography reviews.

— Dan Decker, Denver, CO

Dear Wayne,

There are some young people in Holland and also in Belgium that have taken an interest in Bing. One young couple from Belgium visited us there, and we had a nice visit with them here. We have a Bing Crosby meeting every now and then at Etty Gits' or Franz von der Kolff's or Philip Peer's. I look forward to the next copy and enjoy reading about Bing very much.

— Stanley Wayman [From the Netherlands]

Dear Wayne,

Congratulations on the great idea of appointing Kathryn Crosby Honorary President of our fine club, dedicated to (I'm sure you'll all agree) the greatest pop singer of all time, our friend Bing Crosby.

— Ray Hendricks, Brick, NJ

Dear Wayne,

Thanks for the info on Gary Giddins' book. I have been lucky enough to purchase a copy thru E-Bay and am now happily enjoying it. — Wendy Mahoney, Australia

Wayne:

I want to thank you and Mark for your valuable efforts to produce *Bingang* and keeping the club viable. In this busy world we all treasure our time. — particularly those of us in our 70's and 80's. When you step down as club officials your leadership will be sorely missed. Hopefully, whoever takes over stewardship of the club will be productive. I'm sure that many of us young old timers have wondered what else can be written concerning Bing. You've managed to keep the torch burning.

— Jack Souther, Newark, CA

Dear Wayne,

I thought the article "In Search Of Little Boy Lost" is one of the finest articles I have ever read in a Crosby fan club magazine. A poignant and haunting story, superbly written by a professional writer. It brought back memories to me, since during my overseas duty in Europe in World War II, I spent a year in France, four months of that in Paris at the City University. The song "April In Paris" will forever remind me that I spent the month of April in Paris.

— Virgil Edwards, Eugene OR

Dear Wayne,

As for the proposed merger, if I had my "druthers," as they say, I'd like to see the two clubs continue because I feel that each provides its own special contributions to the memory and music of Bing. But if the passage of time and/or financial considerations are involved, the proposal is perfectly understandable. I just hope that the essence of each club can be preserved in the merger.

— Bob Larson, Newington CT

Dear Wayne,

The proposed merger of the International Crosby Circle and Club Crosby is very much to my liking. The ICC will be preserved and strengthened, and its resources and membership will add additional membership and ideas to a stronger Club Crosby.

— Frank A. Rogers, Yountville, CA

Dear Wayne,

Regarding the possible merger, I trust the judgement of those of you who have been most involved and doing most of the work. The merger conditions reprinted from *Bing*, Winter 2001 issue, seemed very reasonable to me.

Marlin Dornbush, Petaluma, CA

The Editor's Page

COMMITTEE APPROVES MERGER This past June our committee of eight officers of the club (Charlie Baillie, Peter Cakanic, Ken Crossland, David Lobosco, Wayne Martin, Crissy Newton, Mark Scrimger, and Greg Van Beek) voted to approve the proposed merger of Club Crosby with the International Crosby Circle.

The vote was five for the merger and three against. It was not an easy decision to make, and this is reflected in the vote total. In fact, all of us agonized over the proposed merger and spent a lot of time thinking about it and the consequences of such a move on our part.

We were helped in our decision by several letters from the membership. The majority of the letters and e-mails we received were in favor of this action. Many of our members also belong to the I.C.C., and most of these people were in favor of merging. Typical comments from several of our members have been printed on the "Readers Write" page in this issue.

Those of us who voted for the merger did so because we felt that the most important consideration here was what it could do for Bing Crosby's image in the public's eye. Would one larger, stronger organization have more impact and influence on the public than two smaller ones? We thought so, and that is why we voted for it.

The move also alleviates a number of problems that have existed in Club Crosby. Because of the fact that many of our members are retired and on a fixed income, we have tried to keep the dues as low as possible so that all who wished to be in the club could do so. This was practical only because some of our people sent in extra contributions for the "kitty" to help with our expenses.

The costs of printing and mailing our newsletters and correspondence have gone up several times since Mark and I first came into office. The spiraling inflation in this country, especially with respect to postal rates, has been keenly felt by all fan clubs in the U.S.A., and Club Crosby is no exception. A few times we have had to delay part of the newsletter mailing until more renewal checks came in. Printing costs have also gone up, although our printers have done the best they could do for us. They were hardly immune to the increased cost of paper, ink, and labor.

More and more fan clubs are moving to the internet to provide information on their stars, thus avoiding printing and mailing costs entirely. That is all fine as far as it goes, and many of us certainly appreciate and take advantage of such sites as Steven Lewis's marvelous "Bing Crosby Internet Museum." The fact is, though, that

not everybody interested in Bing has access to a computer or even cares about becoming a part of the "computer generation." That is their choice, and it must be respected and provided for.

To briefly sum it all up, this is what will happen during the next year: *Bingang* (as an independent publication) will be issued two more times after this Summer 2002 edition. In August 2003 the two clubs will merge. All funds remaining in Club Crosby's bank account will be transferred to Wig Wiggins, the I.C.C. American Representative. U.S.A. officers to represent the American point of view and interests will be appointed. (We are hoping that the present officers of Club Crosby, including the Contributing Editors, will be willing to serve in this capacity for at least the first year.) The combined newsletters will then be known as *Bing* and will be published in the U.K. by the International Club Crosby, the first one appearing as the Winter 2003-4 issue.

Bing magazine will continue to be published three times a year and will be similar in appearance to what is issued at the present time. Club Crosby is proud of what it has done for nearly 67 years. Let's keep up that tradition! *Bingang* may be on its way out, but Club Crosby will survive, and let's keep up our grand tradition!

DIETER PRESSLER RESIGNS. We are sorry to announce that Dieter Pressler has resigned his post as Assistant Editor and Coordinator for the Centennial Celebration of Bing's Birth. We are happy to say, though, that he will still be a member of Club Crosby. It's too bad that it didn't work out, Dieter!

DEATHS. We have received a letter from Valerie Spain, George O'Reilly's secretary in Dublin, Ireland, announcing the death of George's wife, Catherine ("Kate" or "Kitty") O'Reilly. She passed away on May 29, 2002, following a prolonged illness. Our thoughts and our sympathies are with you, George.

A letter from member John R. Shaw has advised us of the death of his friend Mort Miller, who had been in failing health with cancer for a number of years. Mort was a valuable asset to the club when he assisted as Secretary and Treasurer during Al Sutton's tenure. He made many contributions to *Bingers*, including in-depth analyses of Bing's early recordings.

We heard just before we were going to press that David Lobosco's grandfather, 73, died suddenly and without pain from a heart attack. David's grandfather was very dear to him, and he has our heartfelt sympathy.

Rosemary Clooney Is Dead

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ROSEMARY CLOONEY, the mellow-voiced singer who co-starred with Bing Crosby in *White Christmas* and staged a dramatic comeback after her career was nearly destroyed by drugs and alcohol, died on Saturday, June 29. She was 74.

Clooney died shortly after 6 p.m. at her Beverly Hills home surrounded by the family, her publicist said. She had been hospitalized earlier this month after suffering a recurrence of lung cancer.

Clooney soared to fame with her 1951 record of "Come On-A My House," becoming a star in television and films. Her career was sidelined by her marriage to Oscar-winning José Ferrer and the births of their five children. The pair divorced, and her attempts to return to performing were sabotaged by her erratic behavior.

Having undergone a series of emotional upsets, including the assassinations of Martin Luther King and Robert F. Kennedy, the blond singer cracked up during a 1968 engagement in Reno.

She walked off the stage in a rage without finishing her act. As she recalled in her 1977 autobiography *This For Remembrance*, she "fumed" in her dressing room. She wrote:

"Nobody could approach me. I was like a hand grenade with the pin pulled. Nobody could tell whether it was a dud or the real thing, because one minute I could be completely sweet and kind, the next, a raving monster."

She underwent harrowing confinement in a psychotic ward, then began rebuilding her life, gradually resuming her career and reaching new heights as a singer.

Born in Maysville, KY, on May 23, 1928, Rosemary Clooney started singing with her younger sister, Betty, on WLW radio in Cincinnati in 1945. Their salary: \$20 a piece.

Bandleader Tony Pastor heard the girls when he was touring Ohio and hired them. "The Clooney Sisters" made their debut with the band at the Steel Pier in Atlantic City in 1947.

Two years later, Betty tired of barnstorming with the Pastor band and returned to Cincinnati. Rosemary also decided it was time for a change. She headed for New York.

She played a few dates on radio and early television shows and recorded for Columbia. One day in 1951, Mitch Miller, the mentor of Columbia Records, offered her a song with lyrics by Armenian-American author



ROSEMARY CLOONEY & FRIEND BING

William Saroyan. It was called "Come On-A-My House."

"I think it was a musically snobbish time in my life," she wrote in her memoirs. "I really hated that song. I hated the whole idea, and my first impression was 'What a cheap way to get people's attention'."

When she refused to record the song, Miller threatened to fire her. She agreed, using an Italian accent instead of Armenian "because it was the only kind of accent I knew."

The song became a huge hit, her first royalty check amounting to \$130,000. Rosemary Clooney catapulted to stardom. In 1952 she signed a contract with Paramount Pictures and was hailed as "the next Betty Hutton."

Paramount starred her in four musicals, *The Stars Are Singing*; *Here Come The Girls* (with Bob Hope); a Western spoof, *Red Garters*; and *White Christmas* (with



AN INFORMAL SHOT OF ROSIE & BING

Crosby and Danny Kaye). Musicals were going out of style, and after a cameo in *Deep In My Heart* at MGM, her film career was over.

Personal matters slowed the Clooney career. In 1953 she married Ferrer, the Puerto-Rican born actor and director whose brilliant stage career had been followed by success in films (Academy Award as best actor in *Cyrano de Bergerac*, 1950; and nomination as Toulouse-Lautrec in *Moulin Rouge*, 1952).

It was the first marriage for Clooney, 25, the third for Ferrer, 41. Their first son, Miguel, was born in 1955. He was followed by Maria, 1956; Gabriel, 1957; Monsita, 1958; and Rafael, 1960.

Clooney had also starred in two TV variety series, and the conflict of maintaining a career and a home for her husband and young children began to trouble her. Ferrer's womanizing caused her to divorce him in 1961. After a three-year reconciliation, they divorced for the final time in 1967.

More misfortune befell the singer. A two-year liaison with a young drummer ended when he walked out on her. She was devastated by King's assassination. She was present with two of her children in the ballroom of the Ambassador Hotel in Los Angeles when Robert F. Kennedy was shot.

For years she had taken pills to assuage personal grief and maintain her double life as a singing star and a single mother. Overeating had caused her to gain 60 pounds. Her children and associates became alarmed at her irrational behavior.

Miguel recalled in a 1976 interview that his mother became "wild, uncontrollable. Once she told a cab driver

she had a gun and would kill him. When I started to cry, she shoved her rosary in my hand and told me to pray for him."

"My brink of despair was rushing up to meet me like the end of a runaway for a plane lumbering in vain to get off the ground," she wrote in her autobiography. She detailed her transfer to a double-locked room ("I was a violent case in a violent ward") in St. John's Hospital in Santa Monica, where she had given birth to her five children.

Rosemary Clooney's book was adapted for a 1982 TV movie, *Rosie: The Rosemary Clooney Story*, with Sondra Locke portraying her.

After four years of therapy, Clooney returned to performing in 1972 at Copenhagen's Tivoli Gardens. For the first time in years, she found joy in entertaining an audience.

"Then at Christmas in 1975 Bing called me," she said in a 1985 Associated Press interview. "He said he was going to do a concert at the Los Angeles Music Center. Would I appear with him?"

She agreed, thinking it would be a one-time benefit. But the pair continued on to Chicago, New York and London. The Clooney career was reborn. She won a new record contract and singing dates poured in.

Critics detected a new quality in Clooney's singing. Wrote Philip Elwood in the *San Francisco Examiner*:

"She really loves singing, singing just for the hell of it. She opens her mouth, gives a little smile, half-closes her eyes and vocally fondles the lyrics of 'Everything Happens To Me' or 'How Long Has This Been Going On?' or 'I've Got A Crush On You.' And subsequently listeners wonder why these songs never sounded so good before."

Heartthrob George Clooney of NBC's hit medical series *ER* is her nephew, son of her brother, TV newscaster Nick Clooney.

Pictures are from Club Crosby's archives.

Bing/Rosie Tapes To Be Issued

The *Cincinnati Enquirer* of June 28, 2002 reports that Club Crosby member Michael Feinstein has discovered master tapes from Bing and Rosemary Clooney's 1950s-era radio shows in Rosie's basement. They are in perfect condition, and Michael plans to issue some of these on his new "Feinery" label, sponsored by Concord Records.

Michael and Rosie met when he was doing archive work for Ira Gershwin in the mansion next door. They have appeared together frequently, and Rosie opened his Cabaret, Feinstein's at the Regency, in 1999.

Straight From The Heart Of Dixie

IN late August or early September, 1941, Bing set sail for South America on what was described at the time as a horse-buying tour to improve his stable of racehorses with talented prospects from south of the border. However, there was an undercurrent of tension surrounding his departure because of rumors then circulating in the press that there was a serious rift in the Crosbys' marriage and that Bing was actually taking this trip to get away and think over his options — up to and including divorce.

What follows is a series of six letters written by Dixie which were somehow sent or forwarded to Bing during his stops in Brazil and Argentina. Contrary to rumors about their supposedly controversial contents, these letters, in fact, show a loving and devoted wife who misses her husband very much and who tries to fill her days with family and friends while awaiting his return. For me, the most touching passage is in the last letter when she mentions that he will not be home for their wedding anniversary (which was on September 29).

Dixie flew to New York to meet Bing when he returned on October 20th, the press took pictures, and all talk of separation and break-up suddenly ceased.

M. S.



This is a rare shot of the Crosbys, both shy about public displays of affection. He was fresh back from South America in 1941.



Dixie Lee Crosby and her four sons welcome Bing home, October 1941, from a South American trip. The sons (left to right), twins, Dennis and Philip, Lindsay, Gary and their mother met Bing in New York.

Sunday 7th

Bing Darling,

As usual this is about the third letter I've attempted and torn up but this one goes regardless.

We had a very gay weekend what with David and his clowning. We went to the track party. Pat put on the show as if he were broadcasting to the S. S. Argentina. Everyone really missed you. Sunday nite they started playing your records. That was the last straw. I don't know why but I miss you more this time than I ever have before. When I wake up at nite and realize how far away you are my heart goes right to my toes. You better have a good time 'cause this is the last time you go without me even if I have to walk around golf courses from morning 'til nite.

The house looks so pretty. I know you will love it. The bedroom isn't finished yet so Bess and I are living down in the guest room as I still don't feel settled.

Irma took the children yesterday and I fired Miss Waters (the old witch). She said she was leaving anyway. I have Georgie (the girl who has been with Bill's family all her life) taking care of the children until I can find someone. They all went to Pat Ross's for luncheon to-day and a picture show this afternoon so they're being entertained royally.

I went to the baseball game last nite with David Elsie, Johnny and Bess and then we went to see Phil Silvers for a little while. Tonite they and Judy and Lin are all coming for dinner. Les called and asked if he could come so I'll be nice to Judy if it kills me. They went down to the ranch yesterday. You probably already know that Preceptor did nothing. La Zonga ran second.

Monday----

You see what happens - Marge and Charles came in right in the middle of my letter. Got all of yours this morning and was I happy. It just makes me more lonesome for you.

I'm glad you're getting a nice rest. I didn't realize you weren't feeling well - you never let anyone know, you brat.

I'll write more often to make up for not having this at Rio.

I love you Darling with all my heart.

Dixie

Bing Crosby
Jefferson

Tuesday Morn

Angel, just received your letter from Montevideo. Those clippings have me thrown - guess I will call Ramon.

The 'awfulest' things are happening to me. I have to go to the Pamona fair with Corrine and Jack and Lee and Lucy Batson tonite. I think I run around with too young a crowd don't you. I'm supposed to play tennis with Don Budge and his wife this afternoon but will have to call it off to get my hair and nails done for the old folks. Nothing like

making character. I also had an invite to Judy & Lin's tonight - Some popular.

Now I'm really mad. Bob just came down with a note that is so much better than mine. - But I love you more than anyone else does anyhow.

Always,
Dixie

Bing Crosby
Jefferson

Thursday

Sweetheart -

Your letters were so wonderful. I wish I could be like you (gee you're lucky) and write long letters.

It was so funny - I called Carroll Carroll to give him your phone number and Bo said he was talking to you. It makes it seem you're so near. If I could only give you one kiss I'd let you go back again.

I went to the Ice Follies with Alice and Hugh last nite. They were very good.

Having read this one I'd like to tear it up but you said even hello and good-bye helped so here goes.

I love you - I love you
I love you - so there ---
Dixie

Bing Crosby
Jefferson

Don't laugh when you get Gary's letter - I had nothing to do with his line "Don't fall in love". He said he told you that to save you a "bump on the noggin" and to save my arm from using the rolling pin. You don't suppose he's been reading Jiggs and Maggie do you. Gee they're funny kids - they seem so much closer to me than ever before. Maybe I take them for granted when you're here and when you're gone they remind me of you.

Bing Crosby
Jefferson

Sunday

Angel -

You wanted a note at Rio so here it is. I can't begin to tell you what's in my heart but I will when you get home. I was so glad you didn't laugh at me when I told you about the wedding ring. I don't care if you ever wear it as long as you carry it around. It was the only thing I could think of that you didn't have and besides I'm feeling very sentimental these days. I just received the most gorgeous flowers from Julie and an invitation from Mercer to go to Ciro's which I refused. I've decided it's no fun having an anniversary without you.

I'm sorry our connection was so bad this morning but I love you with all my heart and you must know it.

Dixie



Bing Crosby
Hollywood

Sunday

Angel -

You wanted a note at Rio so here it is. I can't begin to tell you what's in my heart but I will when you get home. I was so glad you didn't laugh at me when I told you about the wedding ring. I don't care if you ever wear it as long as you carry it around. It was the only thing I could think of that you didn't have

Bing Crosby
Hollywood

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I'm sorry our connection was so bad this morning but I love you with all my heart and you must know it.
Bing



50 YEARS AGO

DIXIE LEE CROSBY DIES ON NOVEMBER 1, 1952

Bing's Wife Dies



MRS. DIXIE CROSBY

Illness Fatal; Singer, Sons at Bedside

HOLLYWOOD, Calif., Nov. 1. —(U.P.)—Dixie Lee Crosby, 40, wife of crooner Bing Crosby, died at their home here today from what was described by her surgeon as "a generalized cancer condition."

Dr. Arnold Stevens said "she had been suffering from a generalized cancer condition which balked all attempts at alleviation."

The onetime singing and dancing star underwent surgery a month ago, and for a time appeared to be recovering. She suffered a relapse last Sunday and her family was summoned to her bedside.

Bing's brother, Larry Crosby, revealed Monday that she was in a coma. Only two days earlier, she had been well enough to meet her husband at the train when he returned from a trip.

SONS CALLED HOME

The four Crosby sons, Gary, 19; the twins, Philip Land and Dennis Michael, 18, and Lindsay Harry, 14, were called home from schools Sunday.

Crosby was in France making a motion picture when his wife underwent the surgery. After

See DIXIE—Page 2

Wife of Bing Crosby Dies in Hollywood Home

Complications Following Surgery Take Life of Former Stage Star

HOLLYWOOD—(U.P.)—Dixie Lee Crosby, 40, wife of Crooner Bing Crosby, died Saturday at their home of complications following a major abdominal operation.

The one-time singing and dancing star underwent major surgery a month ago, and, for a time, she appeared to be on the road to recovery.

She suffered a relapse last Sunday, however, and her condition became so critical that her family was summoned to her bedside.

BING'S BROTHER, Larry Crosby, revealed Monday that she had lapsed into a coma. Only two days earlier, she had been well enough to meet her husband at the train

when he returned home from a trip.

The four Crosby sons, Gary, 19; the twins, Philip Land and Dennis Michael, 18, and Lindsay Harry, 14, were away from home at schools when their mother's condition took a turn for the worse.

They were called home Sunday.

Crosby was in France making a motion picture when his wife underwent the surgery and he



DIXIE LEE CROSBY
Death ends vigil

Death Takes Wife of Bing Crosby

● Continued from Page One ●

was not summoned home immediately because she appeared to be recovering.

After his return Saturday, however, he was constantly at her bedside.

Mrs. Crosby was a musical comedy star in her own right when she married the crooner, then just becoming popular, on Sept. 29, 1930. A few years after their marriage she retired from the screen to raise their family.

The blond former actress, whose real name was Wilma Wyatt, would have been 41 on Nov. 4,

Dixie

(Concluded from Page One)

his return Saturday he was constantly at her bedside.

Mrs. Crosby was a musical comedy star when she married the crooner, then just becoming popular, on Sept. 29, 1930. A few years after their marriage, she retired from the screen.

The blond former actress, whose real name was Wilma Wyatt, would have been 41 on Nov. 4.

Mrs. Crosby married the "old groaner" over the opposition of friends who believed she would achieve greater success than he.

She signed her first movie contract two years before her marriage after scoring a hit on the New York stage in the musical comedy "Good News."

She was born in Harriman, Tenn., Nov. 4, 1911. While she was a child, her family moved to New Orleans and later to Chicago, where she broke into show business.

DEVOTED FAMILY

The Crosbys were known as one of the most devoted families in Hollywood. Both Bing and his wife spent a great deal of time with their sons here and at their ranch in Nevada.

Gary attends Stanford University, where he is considered an outstanding foot ball prospect. Philip and Dennis are students at Washington State College, and Lindsay attends high school in Playa del Rey.

Faded and Worn—Tattered and Torn

A Bundle Of Old Bing Letters, Part 2

By Greg Van Beek

WHEN I first joined Club Crosby in January, 1988, I was sent several back issues of the magazine with my subscription. As a result, the first *Bingang* I ever read was the August 1987 issue.

In that edition, our President, Mark Scrimger, had an article that piqued my interest, featuring reproductions of some of Bing's correspondence through the years. Mark cleverly titled the piece after Bing's 1929 recording with the Paul Whiteman Orchestra, "A Bundle Of Old Love Letters."

In the ensuing years, as my Crosby collection has grown, I've acquired some original handwritten letters from Bing myself, and based on the idea Mark gave me 14 years ago, I thought it would be nice to bring them together for *Bingang*.

① First, while not really a "letter," nonetheless it does feature a note in Bing's hand. It is in, fact, his own personal script for the Bob Hope Olympic TV special, which was taped in Montreal, Canada on April 12, 1976. It features handwritten notes and changes in Bing's own hand throughout its pages.

Bing autographed it on the cover to a fan, including this humorous inscription "From two former Marshals of the Apple Blossom Festival. Bing Crosby, Montreal 1976." Bob Hope simply added his signature. So here are both Bing's and Bob's autographs, side by side, from what turned out to be Bing's last guest appearance on a Bob Hope show. This is also the last time they sang together and joined forces for a comedy sketch.

② Next, a note on Bing's own notepaper, with the heading "From The Desk Of Bing Crosby." This is written (in pencil) to Frank Konigsberg, a producer who was associated with many of Bing's television appearances throughout the 1960's and 1970's.

12 It is in regard to which days Bing would be available to tape some Hollywood Palace TV shows. This dates the

note to somewhere between 1964 and 1970, the years the Hollywood Palace ran on ABC.

It reads: "To Konigsberg: Dear Frank, For the remaining Hollywood Palaces I will only be available on Dec. 8-9-10-11 or Dec. 14-15-16-17. Tell Nick. Bing." The "Nick" refers to Nick Vanoff, the Executive Producer of the Hollywood Palace TV series.

③ Here is a short "thank you" note to some friends (fans) who obviously made some sort of Christmas card for the Crosby family one Christmas season back in the 1970's.

It reads: "Dear friends, Thanks for your very attractive card which you made for us. Congratulations, too, for your good work. Bing Crosby."

④ Lastly, a handwritten letter on stationery which includes Bing's home address in the letterhead, 1200 Jackling Drive, Hillsborough, California 94010. It was sent to Pearl Bailey as a way of saying thanks for her guest appearance on Bing's October 9, 1974 CBS TV special "Bing Crosby and Friends."

It reads: Dear Pearl, A great joy, as always, working with you. You sure do pump up the proceedings with your drive and infectious humor. And the rice pudding! Delicious! Kathryn loves her shawl (or is it a throw rug?). I hope the opus, when stitched together by Marty turns out well — Well, watch your delivery! Affectionately, Bing."

This obviously was written in August, 1974, shortly after the show was taped (the 10th and 11th of that month), but before it aired, as the line indicates: "the opus [show] when stitched [edited] together by Marty [Marty Pasetta, the show's director] turns out well."

The rice pudding Bing referred to was Pearl's own special recipe, which Bing loved. She made it for him and brought it to the taping. The line "watch your delivery!" refers to a "tailor-made" song featured in the show, which illustrated Bing's unique style and "delivery."

BING CROSBY

From two former
Marshals of the Apple
Blossom Festival

Bing
Crosby

Montreal 1976

From the Desk of

②

BING CROSBY

To Kongsberg -

Dear Frank - For the
2 remaining Holly
wood palaces I will
only be available
Dec 8-9-10-11 &
Dec 14-15-16-17. Tell
Mick.

Bing

Dear friends - Thank for your
very attractive Card which
you made for us. Congratulations,
too for your good work

③

Bing
Crosby

Dear Pearl - a great job,
always, working with you
you sure do pump up
the proceedings with your
drive and infectious
humor. And the Rice
pudding! Delicious!
Kathryn loves her shawl,
(or is it a throw rug?). I
hope the opus, when stitched
together by Marty turns out
well - Watch your delivery!

PEARL'S RICE PUDDING

You will figure out how you like it best—how sweet and how thick. Here are the things that go in there: 3 or 4 cups cooked rice; milk (use quite a bit the first time, then work back down if necessary); 1 large box raisins; vanilla (use a lot, because it's weaker than it used to be); 4 to 6 eggs; ¼ pound butter; sugar, as much as you like. I use *plenty*.

After precooking the rice, put it into a roast pan or large casserole. Mix in all other ingredients—just put them all in there at once, Honey. Stir well and put into a 350° oven for about 40 minutes. Remember, the more milk you use, the better the pudding will hold its moisture until the next day.

Affectionately

Bing

Excerpt from PEARL'S KITCHEN
by Pearl Bailey. Published by
Harcourt Brace Jovanovich, N.Y.,
1973. Submitted by Helen Tolton.

"Bing-ing Around"

By Pete Cakanic

TWO Bing Crosby reference books have been published since the last *Bingang*. Both were compiled by fellow Bingers.

They are: *Bing Crosby – Day By Day*, by Malcolm Macfarlane, and *Bing Crosby's Commercial Recordings From 78s to CDs*, by F. B. (Wig) Wiggins. Macfarlane is editor of *Bing*, newsletter of the International Crosby Circle, and Wiggins is ICC's U.S. representative.

Day By Day, published by Scarecrow Press, Inc. of Maryland and London, is an 819-page book that my seem pricey at a retail cost of \$85. (Ed. Note: A discount of 15% is possible by calling 1-800-462-6420. "Bing-ing Around" was able to get it for \$76.25, delivered.)

Macfarlane, a retired banker, assembled the book very methodically. It opens with a "Background and Genealogy" and goes through Bing's life in three- and four-year stretches, opening each period of his professional life with a concise introduction. And being a banker, he lets us know at various times what the dollar was worth compared to today, e.g. in 1939, \$100 was equivalent to \$1.237 in 2000.

It is the kind of book that can be read or used for research, since it is full of Bing data, movies, radio shows, TV appearances, and a record chronology. It can be fun to scan. One tidbit found was that on "March 28, 1942, Bing appears on "The Lucky Strike Hit Parade" following heavy demand from service men. Under protest, Kraft gives him special dispensation." (That's a new one on me. Anyone out there ever hear of a copy of that program being available somewhere? It's just before I became a fan.)

The book is fun to browse. I looked up 7-21-29 (my birthday) to see what Bing was doing. Nothing! He took the day off. Thanks, Bing! After perusing this book and seeing documentation of Bing's dynamic life, I thought, "What a great piece of wool he pulled over the world's eyes with his "Lazy – I Just Wanna Be Lazy" persona. Very highly recommended!

Bing Crosby's Commercial Recordings is a soft-cover, 8 1/2" by 11" book with just about everything a collector needs to know or would want to know about Bing's 52-year recording career. It is chronological, with an alphabetical index, and lists the various labels and speeds for the first issue of the recording, plus a CD

listing when possible.

The book is interspersed with interesting photos of Bing and his record labels, as well as album, LP and CD covers. The first photo shows young Bing and Al Rinker in 1926. Two circular Columbia Records labels of "I've Got The Girl" bookend the photo.

One of the most interesting photos of Bing is at the very end. He is quite handsome in this photo and very Hollywood-like, wearing an ascot and plaid sport jacket that gave him a matinee-idol look. Club Crosby member Jon Oye of Chicago contributed the great drawing of Bing on the cover.

However, it is the recording data that makes this book a must for Crosby collectors, and Wig, a septuagenarian (as many of us are) makes certain we're able to read the listings. Type throughout is easily legible, and song titles are in boldface, 14-point type.

Wig gives credit for assistance in compiling this valuable book to Jim Reilly of Portsmouth, England, and expresses his appreciation to fellow collectors Ken Gray, Pittsburgh, PA, and Howard Levine of Coral Gables, FL, who provided some of the details.

This is an essential reference book for all Crosby collectors. It is a bargain at \$17.50 (postpaid) and is still available through Wig, whose address is listed on the inside back cover of this issue.

TINA Sinatra was asked in the January 2002 issue of the newsletter of the Sinatra Society of America, "What type of relationship did your father have with Bing Crosby?"

A. "It was kind of a protégé-mentor, to tell you the truth, because my father revered him. I think my father's renown was inching forward in '39, and he had met Bing before that, maybe '38-ish. They knew each other through life. I must tell you I never remember seeing them together in the same room. We knew Bing's children, we knew Dixie, but Bing was not around when we would visit. I remember Dad being with Bing's children, but I never remember Bing with Dad and his children. My father just adored him and respected him and his talent."

When asked about how they worked together, she said, "They did work well together, but also they blended in some magical place together, not just creatively and theatrically, but personally. But then they kind of drifted apart. They weren't professional dancers, but yet they could both dance. I think Bing was more of a dancer than Dad, and they would have a ball."

Q: Your father has been dead almost four years, but his spirit lives on in movies, music and TV."

A: "This is all he talked about in the months prior to his death. 'Whatever you do, just remember that if I am not rediscovered, I will be forgotten.'" Tina adds: "He

wasn't worried he'd be forgotten, but he just felt that his success spanning almost seven decades had to do with the next generation picking him up. I think he is so much American and so part of the 20th Century."

(ED. NOTE: Does any Binger think Bing talked to his family about his posthumous legacy in entertainment? Unlikely!)

IT is comforting to find younger people becoming Bing fans and especially comforting to learn that many of them are girls. While they are not joining us in droves, I see them prowling the Bing sites on the internet.

But we did have one join us a few years ago. She is Carmela Amari of Brooklyn. We've exchanged e-mails and tapes. Some months ago, she asked if I had Bing's "My Little Buckaroo." She wanted it because her mother used to sing it to her when she was a child. It tickled me that a little Italian girl in Brooklyn was smitten with a cowboy song, and I have since called her "Buckaroo."



CARMELA AMARI AND
HOWARD CROSBY

She has been very active in Bingdom. She even met a Crosby. That is Howard Crosby, nephew of Bing via his brother Ted and his second wife. Howard visited Carmela and family on a stopover before proceeding to Europe on business. He gifted her with one of Bing's personal golf clubs (pictured). In turn he was feted with a home-cooked Italian dinner. He sang for his supper. First in his own style, then in a manner Carmela says was in Bing's style.

Howard Crosby is a very large man, about 6'5" and quite broad (pictured here with "Little Buckaroo"). His genes must have come from his mother, since Bing and his brothers were between 5'8" and 5'10" tall. Howard has

produced a CD, singing sacred songs. Carmela sent me a copy. His voice is quite good, a high baritone.



SOME OF CARMELA'S TREASURES

ALTHOUGH Bing Crosby had been dead for 24 years by the summer of 2001, *Sheet Music Magazine* devoted its entire July/August issue to him. The cover of the magazine shows Bing in five movie scenes and has a rare early photo of Der Bingle with the Boswell Sisters. The cover has been reproduced on the back cover of this issue.

Titled "Remembering Bing Crosby," there is a quite complimentary five-page biography of Bing by Gary Stevens featuring almost a full-page black and white photo of a young Bing, lips pursed in song (or whistle). Another shorter feature by Don Fox goes back to *King of Jazz*, recounting Bing's Rhythm Boys period.

The music and words to 11 songs associated with Bing are included. They are "Gone Fishin'," "Sioux City Sue," "Now Is The Hour," "The Moon Got In My Eyes," "Sam's Song," Ac-Cent-Tchu-Ate The Positive," "Where The Blue Of The Night (Meets The Gold Of The Day)," "The Bells Of St. Mary's," "Sweet Leilani," "Too-Ra-Loo-La Roo-Ral," "Row, Row, Row," and finally what's described as an "easy version" of "Too-Ra-Loo-La-Loo-Ral."

It is heartwarming to see Bing portrayed so positively, and I recommend the magazine. If you are interested in subscribing to the magazine for future issues, the cost is \$18.97 for 6 issues, \$35 for 12 issues, and \$49 for 18 issues. This periodical is published by Shacor, Inc., and orders should be sent to: P. O. Box 58629, Boulder, CO 80323.

— Pete Cakanic, 11 Teal Court,
North Augusta, SC 29841-3276

IEL COMPADRE BING CROSBY!: THE LATIN REPERTOIRE, PT. 5

by Edwin García, Esq.

Contributions: Tim Morgereth, Lionel Pairpoint, Mark Scrimger & Greg Van Beek;
Photos/sheet music covers: Mark Scrimger & Edwin García

■ CARIOCA, SAMBA & CHORO

Bing's art encompassed the music of South America and the Caribbean, especially Brazil and the French West Indian isle of Martinique. As this article will reveal, the African influence is very strong among the various musical genres presented herein.

From a musical viewpoint, Brazil is the pre-eminent nation of South America. Guiding our review is Chris McGowan and Ricardo Pessanha's book *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil* (Temple University Press, 1998). The Brazilian "sound" developed out of four main sources: (a) African syncopation and percussion; (b) marriage of elements from Catholic and African religious practices; (c) fluidity and inherent poetry of the Portuguese language; and (d) Portuguese festive celebrations.

The African culture survived in a purer form in Brazil than in North America. In part, this was due to the sheer numbers of Africans arriving in Brazil and the large concentrations of slaves and free blacks in coastal cities such as Rio, Recife and Salvador. More than half the country's 160 million people are black; the largest number of blacks outside Africa. Of course, percussion was a major component of the culture. In fact, Brazil has more percussion instruments than any other Latin American country. On the 78 rpm album cover for *Road To Rio*, Crosby is holding a *chekeré shaker*, a ritualistic instrument similar in function to the maracas, and popular among the followers of the Yoruba religion.

Originally from Nigeria, the Yoruba had the greatest impact on Afro-Brazilian religion. Their *òrìsà* tradition was transformed in Brazil into *candomblé*. Religious ceremonial and festive African music formed the basis of Afro-Brazilian songs and dances that developed eventually into various musical forms: *afoxé*, *jongo*, *lundu*, *samba*, *maracatu* and more.

Inherited from its Portuguese heritage, most Brazilian music shares three qualities. First, there is an intense lyricism often making for beautiful, highly expressive melodies. This is enhanced by the fact that Portuguese is one of the most musical languages, a gift to the ballad singer. Some Brazilian singing has a nasal quality that comes from the country's Amer-Indian tradition. Second, the melodies are limpid, flowing, gentle and full of offbeat accents—qualities inherent in the Portuguese language itself. The Portuguese used a lot of syncopation and brisk, complex rhythms—traits which meshed well with the African music. Third, a high level of poetry is present in many of the lyrics.

A comparison with the African-based Cuban music is instructive. The experienced percussionist understands that the differences between *samba* and *rumba* are slight changes in emphasis on certain eighth-notes. To the casual listener, perhaps the obvious dif-

ference is that while Cuban music has a driving "hard" quality, virtually all Brazilian styles have a subtle laid-back beat even at its most ebullient.

Along with their music, the Portuguese introduced the *entrudo*, a chaotic festival that was the beginning of Brazil's *carnival* tradition. Carnival is a pre-Lent event (like Mardi Gras in New Orleans) with roots in pre-Christian festivities held by ancient Romans, Greeks and others. With the *entrudo*, celebrants went into the streets throwing flour balls, dirty water, mud and suspect liquids at one another, triggering violent riots. The first masked Carnival ball in Rio occurred in 1840 at the Hotel Itália, with waltzes and polkas as the music of choice. In 1848, a Portuguese shoemaker named José Nogueira Paredes had the idea of beating a big bass drum in the Carnival parade. Eventually, other musical ideas and forms developed. The most typical genre that evolved was the urban *samba*, which appeared early in the 20th century.

Brazil has exported several popular dances, such as the 1910s *maxixe*. Bing's brother Bob co-wrote the novelty *Boogie-Woogie Maxixe* in 1939. The most recent export was the '89 *lambada*. And yet, only two rhythms became staples in the U.S.: *samba* and *bossa nova*. (The latter will be reviewed next issue.) For ease of understanding, the various genres will be reviewed in separate sections of this article. Before doing so, a few points are identified from *Road To Rio*.

❖ Road To Rio

Hollywood musicals were the major vehicle by which Brazilian music was introduced to U.S. audiences. Many included a song or two incidental of the plot. Several had specific Latin story lines including: *Argentine Nights* (Universal '40); Fox's *Down Argentina Way* ('40); *That Night In Rio* ('41); and *Nancy Goes To Rio* (MGM '50). In particular, Disney helped the cause with *Saludos Amigos* ('43); *The Three Caballeros* ('45); and *Melody Time* ('48). Shot in '47, *Road To Rio* rode the crest of this trend. Fifth in the *Road* series, this Crosby-Hope-Lamour romp became the top box office film of 1948. As co-producers with Paramount, Bing and Bob each received a one-third share of the profits. In addition to singing Brazilian-inspired tunes, Bing spoke some Portuguese dialogue. Doubtless, most readers are familiar with the plot: Our boys are musicians who stow away on a cruise ship bound for Rio, where they try to rescue Lamour's character from a sham marriage. Approximately 100 minutes in duration, only the final half was set in Rio.

The soundtrack featured examples of three distinct Brazilian forms: three *sambas* (*Brazil*, *You Don't Have To Know The Language* and *Batuque No Morro*); a *marcha* (*Olha Ella!*); and a *choro* (*Cavaquinho*). Each will be reviewed in order of film appear-



ROAD TO RIO - MONTAGE #1

Top: Rehearsal photos of a choreographer going over a dance routine with Bing
Bottom: Spanish language movie lobby card



ance. Brazilian Ary Barroso's famous tune **Brazil** was used twice: in the opening animation credits paired with Jimmy Van Heusen and Johnny Burke's *But Beautiful*; and as incidental music in a later scene when Crosby and Hope arrived in Rio.

Van Heusen and Burke wrote two songs featuring trios. On board the ship, the Andrews Sisters joined Bing on the novelty **You Don't Have To Know The Language**. Their disc reached #21 on the charts. In the lyric, the amorous tourist is reassured all that is needed is "the moon in the sky" and the "look in her eyes." In a twist, the Latin "ay ay ays" are claimed to be a Yankee phrase. Vic Schoen's arrangement is mostly in swing with a few isolated bars in samba. The longer, on-screen version has a boogie-woogie piano intro and several shifts in tempo; while the recording goes right into swing. For three 1947-48 *Philco* radio shows, Crosby was teamed with either the Andrews or the Rhythmaires, providing an interesting comparison. On a 1966 *Hollywood Palace* T.V. show, Dorothy Lamour sang a snatch with Bing. The other Van Heusen-Burke tune was heard outside a Rio hotel courtyard. The three Wier Brothers are seen playing the *choro Cavaquinho*. (More on this in a later section).

The film included two tunes by Brazilian composer Russo Do Pandeiro. A billboard outside of the Boite Guanabara identifies the act inside: "Vadinho E Sua Orchestra," a female singer fronting a band. Inside the club, she sings **Olha Ella!** a '39 *marcha* by Russo and lyricist Peterpan. Influenced in the 1920s by *ragtime* and the *one-step*, the *marcha* was a fast 2/4 merry Afro-Brazilian form with a strong accent on the downbeat. In '41, lyricist Sa Roris teamed up on Russo's samba **Batuque No Morro** which was played at the climactic wedding scene. Aided by the Carioca Boys and the Wier Brothers, the party crowd sings and dances to the song as Bing and Bob try to avoid the bad guys. Crosby is costumed as a pirate, while Hope



is dressed à la Carmen Miranda. Once again, the words include a Brazilian example of the oft-used "ai, ai, ai."

❖ Carioca

One of the first, prominent successes based on Brazilian music was achieved by Tin Pan Alley tune-smiths, rather than by Brazilian writers. Vincent Youmans, Gus Kahn and Edward Eliscu wrote **Carioca** for the movie musical *Flying Down To Rio* (RKO '33), in which Fred Astaire and Ginger Rogers made their debut as a team. Memorably, they danced to the tune on top of seven white pianos. In 1934, the song garnered an Academy Award nomination and a #1 hit recording for the Enric Madriquera orchestra, with vocals by Patricia Gilmore. Band leader Artie Shaw revived it in 1939. An instrumental, concert hall version was given on a '46 *Philco* broadcast. Pianist Skitch Henderson's delicate stylings were countered by the John Scott Trotter band's intermittent staccato brass and pizzicato strings; evoking moods of pomp and stately grandeur.

In the atypical 4/4 meter, the joyful *Carioca* was an early example of the Brazilian-Jazz fusion that became a part of Jazz a few decades later. The word itself refers to inhabitants of Rio de Janeiro; being a native dance of that region. It is a variant of the *samba*.

❖ Samba

Reviewed last issue, the *rumba* is an umbrella term for many genres. Similarly, *samba* encompasses several forms among them: *samba-canção*—a slower, softer variant in which melody and lyrics are emphasized more than the rhythm; *samba exaltação*—songs praising the beauty of Brazil; *samba de gafieira*—a dance hall style, generally instrumental and with horn arrangements influenced by U.S. Big Band Swing; and the more percussive *samba de morro*.

The evolving style gained influences from the *polka*, *habanera* and the lively beats of *marcha* and



Movie still from *Road To Rio*. L-R: Wier Brothers, Bing, Bob & Portuguese actor Nestor Paiva

maxixe. Generally, it is distinguished by a bright and spirited tempo; responsorial singing; percussive interplay and a less formal sound than either *maxixe* or *marcha*. Technically, samba has a 2/4 meter with emphasis on the second beat and a typical semiquaver-quaver-semiquaver figure; a stanza and refrain structure; and many interlocking, syncopated lines in the melody and accompaniment. The word *samba* came from Angola. There the Kimbundu word *semba* referred to the *umbigada*, an "invitation to the dance."

Around 1928 two new developments emerged, *samba-canção* and the "samba schools." In Rio, a generation of middle-class composers came of age, most notably: Noel Rosa, Braguinha, Lamartine Babo, Ary Barroso and Dorival Caymmi. Their softer, *samba-canção* featured complex harmonies and sophisticated lyrics tied to sentimental themes. They wrote songs that set the trend for Brazilian music until the advent of the *bossa nova* in the late 1950s.

The samba schools were Carnival associations whose members came down from the hill slums of Rio to parade in the streets, dancing and singing highly percussive sambas which often alluded to national or local events. Female dancers wore Bahian costumes, used in a stylized fashion by singer Carmen Miranda in her Hollywood films. Typically, these organizations had other social functions and served as the community center in a poorer area of the city.

Prior to the success of the *Carioca*, the samba had not made any mark in the U.S., though a handful had been published. Arguably, the year 1939 was the most significant for the advancement of the samba specifically and Brazilian music generally on the U.S. consciousness. First, it was played extensively in the Brazilian pavilion at the New York World's Fair. As a result, Artie Shaw and a few band leaders made Brazilian-inspired recordings. Second, two creative forces emerged: Brazilian composer Ary Barroso and Portuguese dynamo Carmen Miranda. In the same year, Desi Arnaz was conquering Broadway with his conga in Rodgers and Hart's musical *Too Many Girls*.

Classically trained pianist Ary Barroso (1903-64) composed Carnival *marchas* and *samba-canção* tunes. And yet, his best known *Aquarela do Brasil* (Brazil) and *Na Baixa do Sapateiro* (Baía) are exam-

ples of the subgenre *samba exaltação*. Disney animators took advantage of the songs' descriptive nature; presenting them memorably in two films. Arguably the most famous samba, *Aquarela do Brasil* translates as "watercolor of Brazil." Composed in 1939, it was one of the tunes played at the World's Fair.

In a swing-samba arrangement by Buddy Cole, the song served as a duet for Bing and Rosemary Clooney. Included on the '58 LP *Fancy Meeting You Here*, their version featured special lyrics, fine counter harmonies and prominent bongos. Also, it was used on several Crosby radio shows: (a) in '43, two *Kraft Music Hall* (KMH) and a *Command Performance* (CP) with the Merry Macs; and (b) in '47 two performances by Lina Romay sung in Portuguese, a 5th Anniversary CP and for *Philco*. With Sidney Keith Russell's English words, *Brazil* was inserted in many films beginning with *Saludos Amigos*. Platters by Eddie Duchin, Xavier Cugat and Jimmy Dorsey made it the 5th best-selling song of 1943. In 1975, the Ritchie Family revived it successfully with a *disco* beat.

It was used in at least two of Crosby's Paramount films: in the above mentioned *Road To Rio*; and as incidental music for samba dancers in the Club Caña scene from *Here Come The Waves* ('44). Moreover in *High Society* (MGM '56), Bing and Frank Sinatra duet on Cole Porter's *Well, Did You Evah?* During an instrumental bridge passage, the tempo picks up from the slow polka that preceded to what sounds like several bars of the bass harmony to *Brazil*.

Reviewed in Part III, the song *The Three Caballeros* was remade from its original Mexican guise, with new words referring to the samba. In the same titled film, another Barroso tune *Na Baixa do Sapateiro* (Baía) was inserted. With Ray Gilbert's English lyrics, Bing's platter reached #6 in 1945. On the record, Xavier Cugat and His Waldorf Astoria Orchestra played the arrangement which was a classic example of Cugat's trademark manner in fusing several musical ideas and instruments. Opening with a chekeré shaker beating out the samba rhythm, there follows in turn a bluesy, wawa trumpet; warm reeds; strings; and a later marimba appearance. Throughout, a guitar plucks a single string seven note ostinato. In 1944, Crosby co-hosted a *Pan American Day* radio show in which an



unidentified male sang *Baía* to plug the Disney film.

In 1934, Barroso took a trip to Bahia and was impressed by the beauty of Salvador. This inspired him to compose several songs including *Baía*. The title comes from the word "bahia" (bay) referring to the northeastern coast state that looks out across the Atlantic Ocean to West Africa.

The locale inspired another Crosby film tune. In '52, Harry Warren and Leo Robin wrote the bouncy *I'll Si Si Ya In Bahia* for Paramount's *Just For You*. As with *You Don't Have To Know The Language*, the platter teamed Bing and the Andrews Sisters. However, this latter effort was arranged by John Trotter with a genuine samba beat provided by the prominent percussion section. On screen, it appeared twice: as the opening number on a cruise bound for Bahia, sung by Crosby with a chorus; and for a later USO tour scene.

The most important event of '39 for the spread of Brazilian music was the emergence of Carmen Miranda (1909-55). Although billed as the "Brazilian

Bombshell," she was born in Março de Canavezes, Portugal. At the age of one, Carmen was brought over by her family to Rio de Janeiro. In a slew of Hollywood films, she would symbolize Brazil to the world and become a cultural icon, a symbol of fun and extravagance. She became the highest paid female actress and one of 20th Century Fox's biggest stars. In concerts, she was backed by the Bando da Lua (Band of the Moon) who recorded four sides with Bing. With trademark fruited headdresses, her persona was parodied several times in films: including Hope's imitation in *Road To Rio*. As demonstrated by the following six songs, her impact was substantial.

Carmen appeared in the 1939 Broadway revue *On The Streets of Paris*. She introduced Jimmy McHugh and Al Dubin's rumba *South American Way* appearing in colorful Bahian costume, six-inch heels and fruited headdress. Subsequently, she became a star. Miranda recorded the song for Decca. Bing sang it as a duet with Rosemary Lane on a '39 KMH show. Carol Lawrence sang *South* in a medley for the 1960 ABC-TV special *The Bing Crosby Show*.

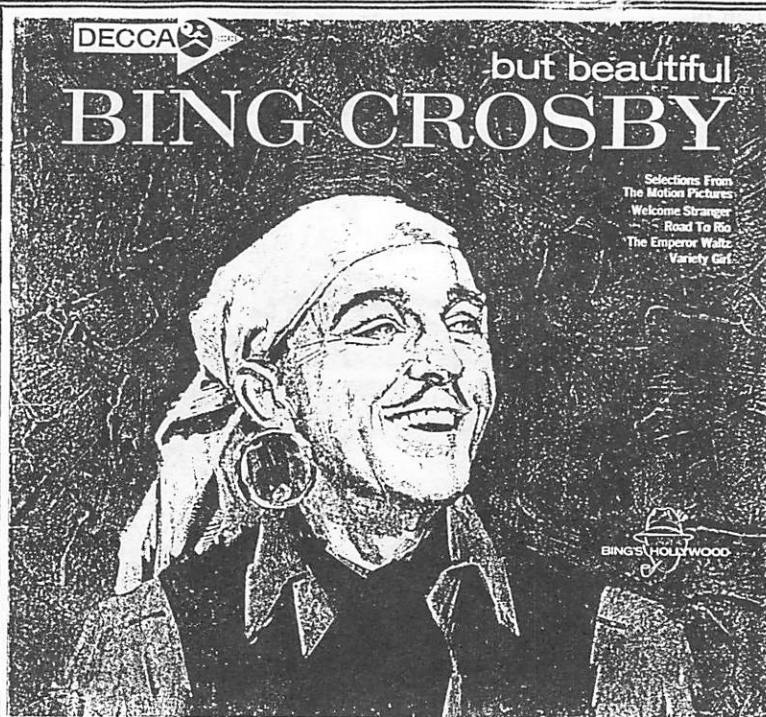
Despite this novelty start, Carmen followed up with authentic Brazilian tunes. By Jararaca and Vincent Paiva, she sang *Mamá, Yo Quiero* (I Want My Mama) in the #1 box office hit for the year *Down Argentina Way* (Fox '40); and earned a hit platter in '41. With English lyrics by Al Stillman, Bing recorded his '42 swing-samba version backed by Woody Herman's band. It was known as *Mamae Eu Quero* in the original 1939 Portuguese lyric. The often omitted opening verse reveals that this was the plea of a female-evading 50 year old seeking his mother's protection.

On a 1943 CP show which also featured Bing, Miranda sang in rapid fire *O Tic Tac De Meu Coração*. Written in Portuguese by Alcyr Pires Vermelho and Walfrido Silva, the song referred to the beating of her heart when around attractive young men.

Carmen was paired with Groucho Marx in *Co-*



Alternate sheet music covers for "I'll Si Si Ya In Bahia"



ROAD
TO
RIO



Top L: 33rpm LP cover (DL 4260)
Top R-Middle: Bing & Andrews Sisters
sing
You Don't Have To Know The Language



Bottom L: Bob "Carmen" Hope
Bottom R: 78rpm LP cover
(Decca A-629)



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2



pacabana (United Artists '47). Again with English lyrics by Al Stillman, Bing recorded the title tune *Copacabana* with the Bando Da Lua in 1951. Previously, it had been recorded successfully by Brazilian singer Dick Farney with Alberto Ribeiro's Portuguese words. Although written as a samba in '44, the song is considered a precursor to the *bossa nova* form that emerged in the late 1950s and early '60s. The song's composer was Carlos Braga, the son of a rich man. In his time, being a musician was not considered honorable. Thus, he used two aliases: João de Barro or Braguinha. He became one of the greatest Carnival hit-makers. It's not known if Bing and Braga ever met. If so, they would have found in each other kindred musical spirits. Neither studied music, but were intuitive musicians. Bing was well known for his whistling. Braga played little guitar, but composed his songs whistling.

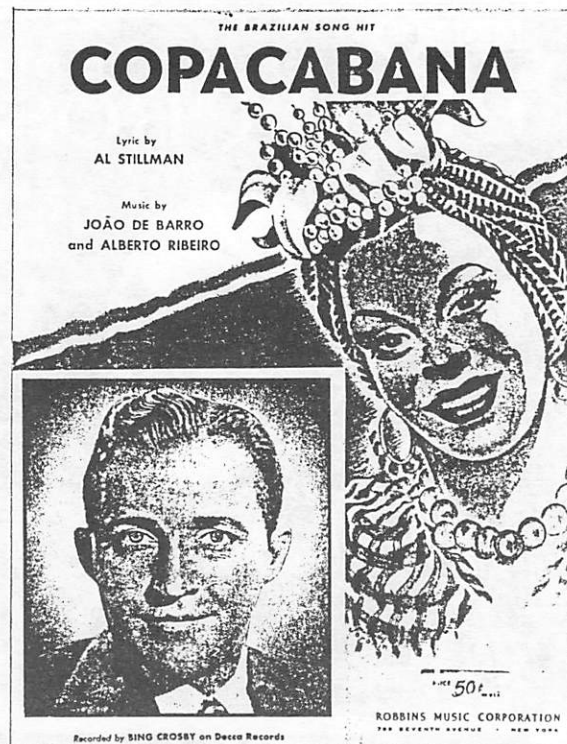
Carmen and the Andrews Sisters enjoyed Top 25 platters with the next two songs: the previously reviewed *Cuanto Le Gusta* (see Part III); and *The Wedding Samba*. The latter was used in the film *On An Island With You* (MGM '48), starring Esther Williams and Jimmy Durante. Originally subtitled *Der Nayer Sher*, this novelty began its existence in '40 as the *Wedding Rhumba*; then revised in 1947 under its new incarnation. Written by Abraham Ellstein, Allan Small and Joseph Leibowitz, the only change from the original was the substitution of the word samba for rumba. On a 1950 *Chesterfield* radio broadcast, Crosby tried out the song teamed with the Andrews.

Rosemary Clooney joined Bing on a pair of hybrids. Jay Livingston and Ray Evans' non-latin tune *Calcutta* was contained on the '58 LP *Fancy Meeting You Here*. Mostly in swing, the arrangement included a few measures of samba and pasodoble rhythm. More notable, our intrepid duo sang a *Dixieland-bossa nova* version of the samba tune *Não Tenho Lagrimas* (Come To The Mardi Gras) from the '65 LP *That Travelin' Two-Beat*. Composed in 1937 by Brazilians Milton de Oliveira and Max Bulhões, the song gained prominence ten years later via top records by the Guy Lombardo and Freddy Martin bands. In samba rhythm, Bing used it on a couple of 1947 *Philco* shows backed by the Rhythmairs. Midway through the song, Ervin Drake and Jimmy Shirl crafted a line that alludes to the roots of *bossa nova*: "Jazz was added to the samba."

Between 1946-47, the musical theatre provided the next four novelties: (a) with its reference to the samba, the previously reviewed *South America, Take It Away* (see Part IV); (b) *A Rainy Night In Rio*; (c) *The Big Brass Band From Brazil*; and (d) *The Coffee Song*. *A Rainy Night In Rio* was written by Leo Robin and Arthur Schwartz for *The Time, The Place and The Girl*, a stage musical and Warner Brothers film. The Sam Donohue orchestra scored a Top 10 hit. Crosby sang it on three *Philco* programmes.

Penned by Carl Sigman and Bob Hilliard, *The Big Brass Band From Brazil* was featured in the revue *Angels in the Wings*. Art Mooney enjoyed the best selling record of this *polka-samba*. Gleefully tossing off plenty of "om-pa-pahs," Bing and the Rhythmairs gave it a whirl on a pair of 1948 *Philco* broadcasts.

From Monte Proser's *Copacabana Revue*, Hilliard also provided the words on Dick Miles' *The Coffee Song* (They've Got An Awful Lot Of Coffee In



Brazil). Desi Arnaz introduced the song in this nightclub act at the Copacabana in New York. However, it became identified with Frank Sinatra via his first million seller for Columbia. On a 1946 KMH broadcast, Dorothy Claire sang her swing-samba version.

The next two novelties were written in 1948 with similar syllabic meters. Peggy Lee and husband Dave Barbour penned a #1 hit with *Mañana* (Is Soon Enough For Me). It became Peggy's first million seller and served as her theme song. Regrettably, despite a catchy tune, the song is marred with lyrics stereotyping the Hispanic as dimwitted and lazy. For a *Philco* and *Chesterfield* show in 1948-49, Bing sang the song in duet with Peggy. The later *Chesterfield* version featured special, non-offensive Christmas lyrics which were a vast improvement on the original. In '66, Johnny Mercer sang a snatch in swing-samba tempo for a *Hollywood Palace* TV special Bing hosted. For another parody, Bob Crosby engaged Bing in sibling repartee on Carl Sigman's *Enjoy Yourself* (It's Later Than You Think) aired on a 1950 *Chesterfield* show. With Kenny Gardner on vocals, Guy Lombardo enjoyed a Top 10 hit. Lyricist Herb Magidson must have had high hopes for the song, writing no less than 7 verses!

Finally, a pair of instrumentals concludes this section: the previously reviewed *Brazilian Nights* (see Part IV); and *Braziliera*. The Trotter orchestra played *Braziliera* on a 1954 *General Electric* (GE) show. In his introduction, Bing states it is a novelty samba. The tune's authorship has proven to be elusive, although one source credits Frankie Masters, who also wrote the tune *Scatterbrain* used on an early KMH broadcast.

♦ Choro

Emerging around 1870 in Rio, local musicians adapted a Brazilian tinge in their imported polkas. Primarily, the *choro* was an instrumental form for various ensembles: usually consisting of flute, two guitars or trombone and the *cavaquinho* (a smaller guitar). To

ROAD TO RIO - MONTAGE #3
"AT THE WEDDING"



Top L: Bing & Bob pose as dancers while eluding the "bad guys"
Middle R: Bing glances at "the papers"



Top R: A Love Affair - Bob and the Mirror



Bottom L:
 During a break in filming, Bing lounges underneath a banquet table.

U.S. ears, it might sound like a Dixieland jazz combo playing strange rhythms, extreme melodic leaps, unexpected modulations and occasional breakneck tempos. Comparatively, *choro* and *jazz* are characterized by their use of improvisation and mixtures of African and European musical elements. Interestingly, *choro's* early development arguably predates that of both *ragtime* (which first appeared in the 1890s), and *jazz* (which emerged at the start of the 20th century). Only one instrumentalist in *choro* performed the solos, a marked contrast with *jazz*. A musical dialogue between the soloist and other players occurred in which the objective was the *derrubada* (drop): the moment when the accompanying musicians no longer could follow the soloist's creative and unpredictable riffs. Typically, the *choro* was divided into three parts—utilizing three different tonalities repeated in an ABACA sequence in a medium to fast tempo. For this genre, Crosby had an indirect link with two examples.

In *Saludos Amigos*, Carmen Miranda's sister Aurora sang *Tico Tico No Fubá* (Tico-Tico Bird in the Cornmeal). Carmen recorded it herself in '45. One of Brazil's all-time most popular songs, *Tico* was composed by Zequinha de Abreu (1880-1935) in 1917. English words by Ervin Drake were added in 1943. The tune was used in at least a half dozen movies including *Kansas City Kitty* (Columbia '44), which had an appearance by Bob Crosby; and the Miranda vehicle *Copacabana*. Adopted as a theme song by pop organist Ethel Smith, she recorded it with the Bando Carioca and performed the song in the musical *Bathing Beauty* (MGM '44). The song was heard on several Bing related radio shows: (a) in '44, an Ethel Smith performance on *KMH*; (b) in '45, Carmen Miranda's version on a *CP-Victory Extra* broadcast; (c) for '53-54, violinist Joe Venuti or pianist Buddy Cole's instrumental take on three *GE* shows. On a June 1953 show, Bing gave his only performance: a snatch backed by Venuti.

Written in very fast 2/4 time, the melody has a whirling dervish sound. The seldom heard English lyrics explain Tico as a cuckoo in a clock that dispenses wisdom about love. The Portuguese lyric was written by Aloysio Oliveira, leader of the Bando da Lua. In Brazil, Oliveira became music director for the Odeon record label and played a major role in launching the *bossa nova*.

In Clive Hirschhorn's *The Hollywood Musical* (Crown Publishing Inc., 1981) and the reference work *The Motion Picture Guide* (Cinebanks, Inc. 1987), the instrumental *Cavaquinho* is ascribed to Van Heusen and Burke. Given that Burke was a lyricist, it is likely a composition or adaptation by Van Heusen. This joyful, bouncy tune was heard outside a hotel courtyard scene in *Road To Rio* involving the Wiere Brothers. They are seen playing a flute, violin and the cavaquinho guitar. As explained in Part I, the Wiere Brothers were actually a German comedy team specializing in eccentric humor. Most likely, the music for this scene was provided by the Carioca Boys, authentic Brazilian musicians who also appear in the film.

■ CALINDA, CAN CAN & BIGUIUNE

26 Although Brazil got the lion's share of attention, Bing's musical sphere extended to themes of oth-

er Pan American neighbors. Despite a passing reference in the song *That Travelin' Two-Beat*, Argentina was represented by three songs: *Down Argentina Way*; (b) *Tangerine*; and (c) *The Story Of Jenny*. In 1940, Harry Warren and Mack Gordon's *Down Argentina Way* received much exposure as: the title song for the Fox film starring Betty Grable and Carmen Miranda; a #2 hit record for Bob Crosby's band, with vocals by Bonnie King; and for two *KMH* shows via a Bing and Connie Boswell duet. Also, this rumba styled song was nominated for an Academy Award. In 1960, Crosby recorded it as a *chachachá* for the *El Señor Bing* LP.

It is claimed that a toast is raised in every bar across the Argentine for the lovely *Tangerine*. Victor Schertzinger and Johnny Mercer wrote the song for the film *The Fleet's In* (Paramount '42). On screen, it was introduced by Bob Eberly and Helen O'Connell with the Jimmy Dorsey orchestra. In a biguine-swing arrangement, their smash hit went to #1; remaining on the charts for 16 weeks. On a 1943 *Command Performance*, the Bing and Dinah Shore duet compares favorably. In 1945, Crosby delivered a solo version on *KMH*. Additionally, it was heard on two Bing-related television gigs: (a) a '66 *Hollywood Palace* episode; and (b) a '67 *Jackie Gleason Show*. On the 1966 show, Crosby is joined by Johnny Mercer on a snatch of his song in swing tempo. In 1976, the Salsoul orchestra made a *disco* version which reached #19 on the charts.

For a '42 *KMH* broadcast, *The Story of Jenny* was sung in mild swing tempo by Mary Martin. In this obscure song, the head-strong Jenny went to Argentina and started the *Good Neighbor Policy*.

Other offerings included the rumba *Managua, Nicaragua* (see Part IV). In Part II, we examined the ragtime *Panama*; and the Chilean waltz *Ay! Ay! Ay!*. Finally, comedian George Jessel and radio writer Bill Morrow presumably fashioned the nine minute *Bessie From Bolivia* sketch used on a 1947 *Philco* broadcast. The sketch starred Lina Romay as "Bessie Burke also called Chiquita;" "El Binglelito, the Bolivian Banana King;" and Jessel as "Professor Julius T. Lavamocker." Two songs augmented the segment: Lina's version of *Brazil*; and the Bing-Lina duet on *La Borrachita*.

For those nations feeling left out, we have four catch-all songs including the aforementioned rumba *South American Way* and the conga *South America, Take It Away* (see Part IV). Rounding off this quartet were a pair of instrumentals heard on several wartime broadcasts which have a Crosby link. On a '42 *KMH* show and a '44 *G.I. Journal* programme emceed by Bing, the John Scott Trotter band played Victor Herbert's orchestral piece *Panamericana* (Morceau Characteristique). It was written to celebrate the *Pan-American Exposition of 1901* held in Buffalo, New York. The fair was designed to show the technical and cultural progress of the Western Hemisphere in the preceding century. Exhibits included Thomas A. Edison's new wireless telegraph. Trotter's arrangement provided a workout for the brass section, and drum patterns reminiscent of the Big Band classic *Sing, Sing, Sing*.

For a '43 Mail Call show, the 370th Army Air Force Band played their version of the title tune *Saludos Amigos* from the film. Bing was present on this broadcast. Charles Wolcott's ballad style tune was not Latin in rhythm. Lyrics were written in English, Portu-



guese and Spanish which explained that if you run into friends in your South American cruising, this Spanish language greeting will come in handy.

◆ Calinda

Arising from the 1700s slavery era, the *calinda* (also variously known as the *kalinda*, *calenda* and *caringa*) is an African dance popular in several parts of the Caribbean, especially Martinique, Trinidad and Haiti. The earliest known description dates from 1698. Author Peter Manuel explains in his book *Caribbean Currents: Caribbean Music From Rumba to Reggae* (Temple University Press, 1995) that the *calinda* was associated with stick fighting. Backed by supporters-musicians from rival plantations, two opponents would fight with light, yard-long canes until blood was drawn. Each gang featured a singer called the "chant-well," who would preface the fight with lyrics boasting of his team's skill while insulting the adversaries. The fight proceeded with drum accompaniment.

Luckily, nothing quite as violent was required of our crooner. Composed for the 1927 revue *A La Carte*, *The Calinda* was Henry Hupfeld's first song success. Paul Whiteman's foxtrot version was a Top 10 hit. On the platter, Bing sings a solo chorus while a vocal trio hum in support. The song was crafted for the theater. This explains the strange mix of musical elements on the recording: an opening "haunted house" theme with the inclusion of penny whistle and kazoo, and a closing "Asian" motif. Hupfeld's creation is far removed from the African dance explained above. Henry followed up this silly novelty with another, the '31 *When Yuba Plays The Rumba On The Tuba*. In the same year, he improved on his legacy by writing the classic *As Time Goes By*.

◆ Can Can

Irving Berlin's *Heatwave* refers to the weather effect of the *can-can* dance from the French West Indi-

an isle of Martinique. In 1933, blues singer Ethel Waters scored a hit, reaching #6 on the pop charts. Deriving from the French *quadrille*, the *can-can* originated in the 1830s. It reached a high watermark in French composer Jacques Offenbach's 1858 operetta *Orpheus in the Underworld*. In fast 2/4 time, it is danced usually by a line of women in full skirts and ruffled petticoats. With high kicking in a scissor motion above the waist, its attraction to men being the opportunity to sneak a peak at their elevated legs.

However, Berlin's song is not in *can-can* rhythm, nor Latin. Songs such as Berlin's *Heatwave*, George Gershwin's *Fascinating Rhythm* and Roger Kahn's *Crazy Rhythm* were homages to the syncopated rhythms of jazz that swept the 1920s and '30s. The only real Latin elements are some passing references to the tropics and the *can-can* rhythm; and in its use of syncopation and alternation of rhythms (2/4 to 4/4).

And yet, the song has been used to underscore Latin-themed film scenes. Paramount used it in two Crosby films *Blue Skies* ('46) and *White Christmas* ('54). In *Blue Skies*, it provided the musical accompaniment to a six minute Fred Astaire dance segment: with rhythm changes including samba, swing and Fred laying down his own eight-to-the-bar boogie-woogie piano solo. As part of a montage, a snatch of the tune was sung by Danny Kaye and Bing in an early scene in *White Christmas*. Also from '54, *Heatwave* was used in another Latin scene for Fox's *There's No Business Like Show Business*. Marilyn Monroe provided the heat with her singing, dancing and sex appeal. Gertrude Niesen sang her version for a 1949 *Philco* show. Crosby recorded it twice for different albums: the '56 *Bing Sings Whilst Bregman Swings*; and the '75 *At My Time Of Life*. On the earlier LP, Buddy Bregman's arrangement uses a faint, pseudo-*rumba* opening. On the latter, Pete Moore's arrangement has a soft-rock feel in the drum patterns and use of electric guitar.

◆ Biguine

In the annals of Latin and Caribbean music history, non-latin U.S. composer Cole Porter was primarily responsible for the elevation of the *biguine* on the world's stage. In fact, most well known tunes using the *biguine* beat were fashioned by non-latins. Porter's *Begin the Beguine* is the most famous example of the genre. The great irony is that his version of the *biguine* had little in common with the original dance.

The *biguine* was based on a native rhythm of Martinique and St. Lucia. Early in the 20th century, it was developed by small ensembles in Creole-speaking Guadeloupe and Martinique. The emerging jaunty beat was closer to the creole rhythms of New Orleans than to Latin music. Between 1930-50, Parisian and New York bands adopted it to add rhythmic interest to ballroom dances. Spelled originally with the second letter "i," the *biguine* from Martinique was either in 2/4 or 4/4 meter and even faster than the one used by Porter. Once, Cole explained that the *biguine* was a faster version of the *rumba*. Reviewed last issue, the *rumba* was confused often with the Cuban *bolero*. As most of the songs and recordings bear out, the rhythmic pattern of Cole's construction was a softer, quicker variant of the *bolero*; the difference being a subtle shift in accents.

Three accounts have been given for the song's 27

creation. While on a world cruise, Cole was supposedly inspired by a native war dance he saw in the Indonesian isle of Kalabahi. Later, he said he got the "beguine" from Martinique natives performing in a Parisian dance hall. Then, there is the tale told in Xavier Cugat's autobiography *Rumba Is My Life* (Didier Publishers, 1948). Starting in 1933, Cugat enjoyed a 16-year gig at New York's Waldorf Astoria Hotel where Porter owned a suite. One afternoon, Cole asked Cugat and the musicians if they would help out with the melody on a Latin-flavored tune he was working on. As Cole replayed the song, a Latin jam session ensued. With the band's improvisations, Porter was able to whip the song into shape.

In 1935, it became *Begin The Beguine* and was used in Porter's musical *Jubilee*. Cugat had a semi-hit recording, with Don Reid on vocals. However, it really took off in 1938 when Artie Shaw remade it in a very slow swing tempo. His version became a #1 hit, selling six and a half million copies. Repeated success followed. The Eddie Heywood band made a platter in 1944 that sold over a million copies. Hollywood's favorite Latin baritone, Carlos Julio Ramírez sang it in the Porter bio-flick *Night And Day* (Warner Brothers '46). In a switch from the norm, Latins María Grever and Julio Iglesias each penned Spanish lyrics to Porter's melody.

As previously stated, *Begin* had little connection with the *beguine* of Martinique. Similarly, many of the records strayed from the path. In 4/4 meter, the tune stretches to an unusually long 108 measures. Shaw employed a very slow lightly-swing beat, emphasizing the melody almost exclusively. Heywood eschewed the *beguine* beat for a lazy, rolling bass pattern. Bing's 1944 platter was more faithful: opening in *habanera* rhythm, then shifting into *beguine* gait.

Between 1939-54, the song was performed by various artists on Crosby's radio shows. Most notable was Danny Kaye's humorous, intentionally off-key version for a '52 broadcast of *The Bing Crosby Show*. Curiously of the six radio appearances, only one features Bing: a 1953 *GE* show.

Reviewed briefly, Cole employed the *beguine* in six other songs which Bing either recorded or had a link. The first two were recorded by Crosby in 1944; the year each was introduced. (a) On *Night And Day*, Trotter's string-laden arrangement skillfully shifts in

tempo repeatedly from: *biguine-march* to lightly-swing shuffle. The song was used 5 times on *KMH* and *GE* shows, including instrumental performances by classical pianist Solito de Solas and Trotter's orchestra. (b) Wilbur Evans introduced *I Love You* in Porter's Broadway musical *Mexican Hayride*. Bing's disc rose to #1, remaining five weeks on the charts. Also, he sang it on *Command Performance*. (c) For a 1954 *GE* show, Crosby and Toni Arden made an effective duet on the ballad *So In Love*. Previously, he had recorded it in 1949 backed by Vic Schoen's band and aired on three *Philco* shows, including a duet with Peggy Lee. Alfred Drake and Patricia Morison introduced it in the '48 theatre musical *Kiss Me Kate*. (d) Written in '43, *I Love Paris* was used ten years later in Cole's stage musical *Can-Can*. Subsequently, Bing recorded it. The refrain is arranged as a slow fox trot; the balance is in

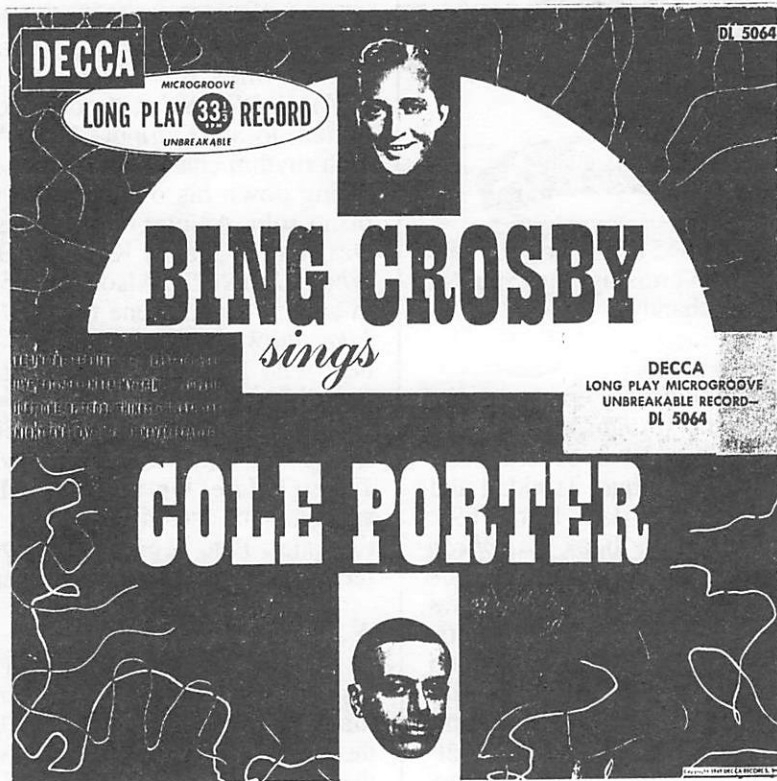
beguine. Frank Sinatra and Maurice Chevalier and sang it in the later '60 Fox film. (e) Sinatra soloed on *Mind If I Make Love To You* in MGM's *High Society* ('56). On screen, his character says it is a rumba, despite using the *beguine* beat. (f) In *The Still Of The Night* was arranged as a *mambo* by Billy May for the '60 LP *El Señor Bing*. Originally written in 4/4 *beguine*, Nelson Eddy introduced it in the film *Rosalie* (MGM '37).

Other *beguines* from the early '40s include three titles revived in '41: Mexican tunes *Amor* and *Bésame Mucho* (see Part III); and the Cuban standard *Yours*. Also, there were two Johnny Mercer songs from *The Fleet's In*: the a-

bove cited *Tangerine*; and *I Remember You*. The latter was used on four 1942 *KMH* broadcasts; and a 1943 *CP*, with a fragment sung by Judy Garland.

Poinciana (Song Of The Tree) was composed in 1936 by U.S. band leader and music publisher Nat Simon. Two 1943 records earned the public's attention: the initial instrumental by the David Rose orchestra; and Bing's #3 hit which remained 15 weeks on the charts. With Buddy Bernier's English lyrics, the song was published as a *bolero* and *beguine* in separate sheet music editions. In atypical 4/4 time, Crosby's version opens in march tempo, then proceeds in striding, *beguine* gait. He sang it 8 times for various war-time radio shows between 1943-44, including a BBC broadcast backed by Glenn Miller's orchestra.

The *beguine* enjoyed renewed interest in the late 1940s to '50s, as reflected by the following six



1949 Decca release of this 10 inch LP



titles. As part of an All-Time Flop Parade medley, Ethel Merman sang the hilarious **Tears In My Ears** on a 1948 *Philco* programme. Arranged as a biguine, it was written by Bing's regular writers Jimmy Van Heusen and Johnny Burke, with Sam Badley.

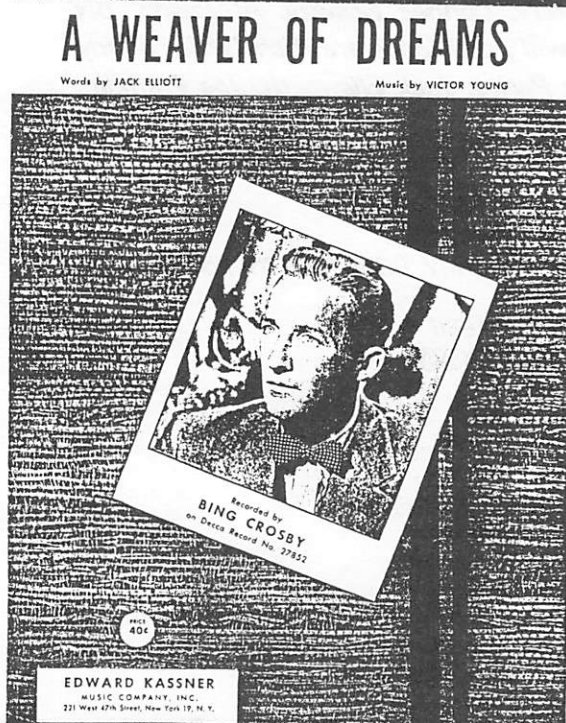
As with Cole Porter, other composers used the biguine for their show tunes. In 1949, Bing recorded **Stay Well** by Kurt Weill and Maxwell Anderson from their current Broadway musical *Lost In The Stars*. On Crosby's platter, he is joined by the Jud Conlon Singers; whereas, the lone *Chesterfield* appearance includes Peggy Lee and the Rhythmairs. Three years later, Harold Rome wrote **Wish You Were Here** for his same-titled musical. Previously, Harold had written

South America, Take It Away. *Wish* was introduced in the Broadway show by Jack Cassidy. And yet, it was Eddie Fisher who enjoyed a #1, million seller. Bing used it on five *GE* programmes between 1952-53, including a solo by Judy Garland.

Despite the subtitle, **All My Love** (*Boléro*) was actually a biguine. In '50, Frenchmen Paul Durand and Henri Contet wrote *Boléro* which Jacqueing François made a hit in France. In the U.S., Mitchell Parish remade the song into *All My Love*. To add a Latin garnish, Parish employed the oft-used "ay ay ay's." Patti Page scored a #1 million seller; and Bing had a Top 20 hit. Between 1950-55, Crosby sang it no less than 8 times for his *Chesterfield*, *GE* and *Bing Crosby* radio shows. On Bing's disc, the Jeff Alexander chorus added vocal support while Victor Young conducted.

In 1951, Victor wrote **A Weaver Of Dreams**, with words by Jack Elliot. However, John Scott Trotter led the band on Crosby's platter, which included some whistling. The following year, Nat King Cole enjoyed a best selling record; and Bing sang it once on *Chesterfield*. Another fantasy inspired song was **I Love You Whoever You Are** by Mary Rodgers and Sammy Cahn. This warm ballad was written for a fairy tale project, the '57 LP *Ali Baba and the 40 Thieves* 40. Purportedly, Mitch Miller served as conductor.

(To be continued in the next issue. . .NEXT UP: Mambo, Cha-cha-chá and the Bossa Nova.)



POSTSCRIPT

1) Bing recorded *Good, Good, Good* in '45. Originally, it was published as a samba. On two '47 *Philco* shows, Skitch Henderson played *Misirlou*. The latter was written as a biguine. However, the arrangements for these tunes lack clear rhythmic identity. Thus, they were excluded from this review.

2) Brazilian Guiomar Novaes was a female classical pianist who appeared on KMH 1/14/37. Her name should be added to the Latin Directory listed in Part I.

Bing! Crosby and American Culture
HOFSTRA UNIVERSITY - NOVEMBER 14, 15, 16, 2002

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Hofstra University will sponsor a conference on Bing Crosby with many musicians, performers, radio personalities, friends of Crosby and members of his family attending. They will participate in roundtable discussions and talks with Professor Ruth Prigozy as conference director. Every aspect of Crosby and American popular music of his era will be discussed, including his contemporaries like Haymes and Sinatra, Louis Armstrong, the Andrews Sisters, Connee Boswell, Al Jolson, Bix Beiderbecke and others. Among those who will participate are Rich Little, Buddy Bregman, Gary Giddins, Will Friedwald, Nick Perito, Jack Ellsworth, Joe Franklin, and others not yet confirmed.

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TWO ACCOUNTS OF BING'S INVESTMENT IN THE PIRATES' DEN NIGHTCLUB

AMONGST Bing's many varied investments over the years such as racehorses and race-tracks, oil wells and baseball teams, perhaps the least-known or written about was his partnership in a 1940's nightclub called the Pirates' Den. I've come across two books which provide pictures, memorabilia, and accounts of its founding in 1941 and the entertainment it offered to its patrons. For a man as private as Bing, a loud and raucous nightclub seems an odd choice of venues to lend his name and time to. Having a lot of his Hollywood buddies on board must have made it seem palatable and probably was a great change of pace for him at least for a little while.

M. S.

**From *Out With The Stars — Hollywood
Nightlife In The Golden Era,*
By Jim Heimann**

THE practice many movie stars made of investing or lending their names to various clubs, restaurants, and dance halls was not new to the 40's. Fatty Arbuckle's, Ted Snyder's Hawaiian Paradise, the Embassy Club, and others all had backing from the motion picture community. Now, it seemed, everyone wanted in. On May 3 [1941], Bing Crosby, Bob Hope, Fred MacMurray, Jimmy Fiddler, Johnny Weissmuller, Ken Murray, Rudy Vallee, Tony Martin, Errol Flynn, and Vic Erwin banded together to produce Pirates' Den on LaBrea near Beverly, the site on which the Three Little Pigs and Sebastian's Cubanola had been. As its name implied, the atmosphere was Jolly Roger, Hollywood-style. From the moment you entered to the clanging of ship's bells, the Pirate's Den guaranteed a mad and merry time.

Female patrons were "abducted" by bands of roving swashbucklers (who doubled as waiters) and thrown into the brig on some phony charge. The only way to escape was by screaming until one of the brigands yelled: "Turn her loose, she's having more fun than we are!," at which point she was awarded a scream diploma. Imbibing at the Skull and Bones bar on one of "six mystifying drinks," customers were treated to non-stop antics by the swarm of pirates who staged mock battles at any convenient moment. A pirate crossing the floor with a tray of eating utensils might find himself sprawled on the floor, tripped by another corsair, and a "hanging" would ensue. Another offender had the whip administered by "Bullwhip Garur," who realistically lashed a waiter with his fifteen-foot bullwhip. After the punishments, the bodies were disposed of in a wheelbarrow and the deck was cleared for another confrontation. During the war years, a bottle gallery was provided for the hurling of empty flagons at mockups of Tojo, Hitler, and Il Duce.

**From *Let The Chips Fall,*
By Rudy Vallee**

IN early 1941 I created a nightclub in Hollywood to help Don Dickerman [an East Coast restaurateur]. Previously I had invested \$100,000 in a little nightclub of his in Greenwich Village, where he already had three in 1929, only to lose it all. He came out to Hollywood in 1940, apparently broke. "Errol Flynn is making a picture about pirates over at Warner Brothers," Don said. "We should have a Pirates' Den here in Hollywood like the one I've had in Greenwich Village for the past thirty years."

I thought about it and decided that instead of being the lone sponsor and angel of his club, I would get fourteen other important celebrities to contribute and appear at the club. We had a star-studded list: Fred MacMurray, Ken Murray, Jimmy Fiddler, Bing Crosby, Tony Martin — you name them, we had them. Each star gave \$1,000. The Pirates' Den was on LaBrea near Beverly and our opening night was covered by *Time* magazine, Columbia newsreels, and *Life* magazine.

Everyone who was anyone was there that night. Unfortunately, it became a lone crusade on my part to keep the club going. Since I was a bachelor and we had excellent food at the club, I ate there frequently.

YE COUNCIL OF GREAT PIRATE CHIEFS GIVE YOU WELCOME ABOARD!



Rudy Vallee



Bing Crosby



Johnny Weissmuller



Jimmie Fidler



Fred MacMurray



La Brea at Beverly
Hollywood, Calif.



Tony Martin



Ken Murray



Vic Erwin



Bob Hope



Errol Flynn

WHERE THE STARS PLAY FROM COCKTAILS 'TILL TWO!

"Jolliest, Most Unique and Colorful Rendezvous in the Whole Cock-eyed World!"



- Top: Postcard from the
Pirates' Den.
Right: Legend from back of
Postcard..
Bottom: Bing Crosby, Don
Dickerman, and Rudy
Vallee at club opening.

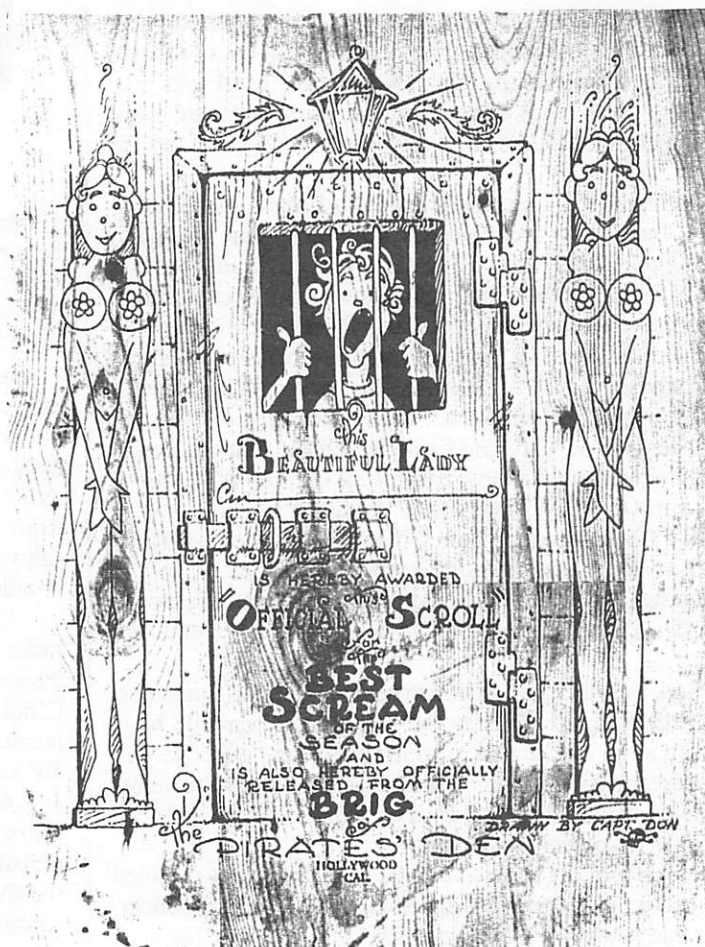
Ahoy Mates!

Here is where the swabs throw bottles at iron
pirates and break clay pipes, the wenches get
thrown in the brig and win a scroll for the best
scream, where they greet you with yells and bells,
and where the dance music, drinks and even the
food are simply swell!





Top: Entrance to the Pirates' Den at 335 N. LaBrea.
 Right: Scream diploma that freed female customers from the brig.
 Bottom: Matchbook cover from the club.



BING (IS STILL) ON THE AIR

By Greg Van Beek

WHILE he certainly can't be heard on radio as often as he was in his heyday of the 1930's, 40's and 50's, there are a number of radio stations across the United States still broadcasting the voice of Bing Crosby on a regular basis. After profiling one of them in the last issue of *Bingang* (member Ronnie Paul's Saturday night broadcasts over Fresno, CA station KAAT 103.1 FM or at <www.KAAT.com> for streaming audio), I decided it might be a good idea to expand on this and present some other places where you can find Bing on your radio dial or internet browser.

First, I'd like to present one of Club Crosby's newest members, **MARK MAGISTRELLI**. An Ohio native, Mark is well known for his work on behalf of big bands and "classic American popular music," and he has also gained national attention for his work as a radio and television writer and producer.

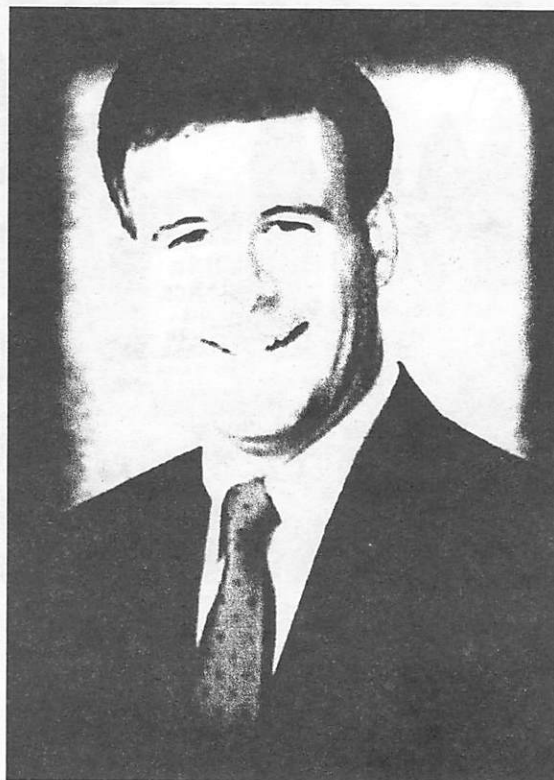
A native of Cincinnati, Mark began work in 1977 on a show for Xavier University's public radio station, WVXU-FM. *When Swing Was King* quickly became one of WVXU's highest-grossing programs, and Mark continued with the show for 21 years until WVXU converted to a new format in October 1998. In December of that year, Mark was heard on public radio station WMKV-FM with a 15-hour retrospective, *Frank Sinatra: A Life In Music*. Overwhelming public support led WMKV to rebroadcast the Sinatra tribute as a 15-week series only a few months later. By that time Mark was also presenting seven hours of swing and classic pop music every weekend on a new series of *When Swing Was King* shows for 1530 WSAI.

Currently, Mark presents a one-hour program titled *Bing Crosby And Friends* every Monday and Wednesday afternoon at 5:00 p.m. EST over Cincinnati's public radio station WMKV 89.3 FM. Those not in the listening area can tune in via the internet in streaming audio at <www.wmkv.org>. At the time of this writing, however, Mark informs me that due to the impending ASCAP/BMI internet licensing agreement, WMKV may be forced to cease the streaming audio service.

When author Gary Giddins released the first volume of his critically-acclaimed biography, *Bing Crosby: A Pocketful of Dreams* in early 2001, Mark produced six hour-length specials (three of them for WMKV), featuring Giddins' comments while spotlighting Crosby's contributions to the development of classic popular music. Audience response encouraged Mark and WMKV to develop *Bing Crosby And Friends*.

Mark feels that "in addition to being a genuine innovator, Bing Crosby may have been the single most versatile male singer in all of classic pop, working easily and effectively in almost every possible genre. Unfortunately, much of his most significant work is seldom heard on radio — so I thought we should try to correct that situation."

Apart from his work as a radio host, Mark has received national recognition for his accomplishments as a producer, writer and historian. His documentaries (including *The War*



MARK MAGISTRELLI

Years and D-Day Plus 50 Years) have received numerous honors, including the Peabody Award. The *Cincinnati Enquirer* recently praised Mark's latest documentary, *The Nation's Station*, as "astounding ... an extraordinary achievement."

Mark has served as an historical consultant for cable and public television programs, including the PBS production of *Doris Day: A Sentimental Journey*. He has also utilized his audio restoration skills to produce several compact discs, such as *The Moon River Collection* and *The Christmas Music of Ruth Lyons*. In addition, several record companies have drawn upon Mark's extensive collection of vintage 78's and broadcast transcriptions for a variety of reissue projects.

Mark's career in television continues to run parallel to his radio activities. Currently working as a promotion producer/writer at WKRC-TV, Mark has spent 11 years in Cincinnati television, receiving five Emmys and ten Emmy nominations for his work at WXIX-TV, WSTR-TV, WLWT-TV and WEWS-TV (Cleveland).

Another veteran Crosby supporter on radio for many years is the Twin Cities' own **ARNE FOGEL**. I had the pleasure of meeting Arne and hearing him speak last July at the *Swing With Bing* luncheon in Rice Lake, WI. With his consummate style and smooth ease of conversation, it's easy



ARNE FOGEL & KATHRYN CROSBY

to see why he is and continues to be so popular with radio listeners in that area. Arne has been called "one of the Twin Cities' most interesting people — a singer, musician, actor, composer, writer, producer, music-film-comedy and entertainment historian, collector and oral encyclopedia."

For twelve years he produced and hosted his own series of special *Arne Fogel Presents* on the stations of the Minnesota Public Radio Network. In the Minneapolis-St. Paul area, Arne produced and hosted *Bing Crosby On Record* for the station KLBB-AM from 1985 to 1998 and *The Retro Review* from 1998 to 2000, also for KLBB.

In addition to his radio work, Arne appears frequently as a singer at the top jazz venues in the Twin Cities and served as the opening act for Rosemary Clooney during her December 2001 appearance at Orchestra Hall in Minneapolis. He regularly hits the high school-college community meeting lecture circuits with songs and historical presentations of popular music and entertainment figures.

Arne is a veteran of over 1500 recording sessions as a singer on jingles, including those for Twix Candy, Oldsmobile, Discover Card, Miller Beer, Old Home Foods, Dairy Queen, Northwest Airlines, General Mills, Hormel, AT&T, Arctic Cat, and hundreds more. He has composed and produced his own music for jingles and industrial presentations as well. Among his clients are Honeywell, IDS, John Deere, Our Own Hardware, Creative Lighting, and Great Expectations.

In addition to all of that, Arne also found time to act on TV commercials for such clients as McDonalds, Knox Lumber, AT&T, Warner Cable, John Deere, Mall of America, Kellogg's, Pearle Vision, and many more. He has appeared as voice talent in several hundred radio and TV spots. He had a small speaking role in the Universal feature film *Mallrats* and the lead role in the short film *Bubblepac*, an entry in the 1999 Sundance Film Festival.

If you live within listening range of Minneapolis-St.

Paul, Minnesota, you can hear Arne's radio show, *Arne Fogel Presents: Bing & Co.*, Friday evenings at 7:05 p.m., CST on KLBB-AM 1400. Many of Bing's contemporaries from the worlds of jazz, pop and show biz are also featured every week. Currently, they are not offering streaming audio on the web, but if you'd like more information, you can check out their web site at <www.klbbradio.com>.

Arne also shares hosting duties (with Connie Evingson) on another weekly program in the Twin Cities entitled *Singers and Standards*. The show features commentary, interviews, talk, and lots of music, all dealing with the subject of great songs, singers, and the classic recordings which represent a great tradition in American popular music and jazz. Programs in the series include: *The Duke Ellington Songbook*; *My Fair Lady*; *Fronting The Basie Bands*; *1950's*; *The Gershwins*; *Broadway*; *Dear Ella*; and more. It is on Sundays at 7p.m. (CST), repeated Wednesdays at 11 p.m. on KBEM 88.5 FM. KBEM does offer streaming audio, and you can listen live to Arne at <www.jazz88fm.com>. While surfing the net, be sure to check out Arne's own site at <www.arnefogel.com>.

Several of the "regulars" on Steven Lewis' Bing Crosby Internet Museum web site discussion boards have mentioned a Public Radio station from Fordham University in New York City, WFUV (90.7 FM), particularly a show on that station hosted by **RICH CONATY** called *The Big Broadcast*, which airs Sunday evenings from 8 p.m. until 12 midnight (EST). *The Big Broadcast* is a showcase of traditional jazz and pop from the 1920's and 30's. Rich shares his electric enthusiasm for the Dorsey Brothers, the Boswell Sisters, Duke Ellington, Bing Crosby and others every week, just as he has for over 25 years (and close to 1,500 shows). "And I have a rule," Rich says, "that I won't repeat a record for at least twenty shows." That's certainly easy, considering his personal collection of 5,000 original 78 rpm recordings! For those not in the NYC area, you can listen on the internet at their web site: <www.wfuv.org>.

Another staple of New York City radio (and one that proves New York is indeed the "city that never sleeps") is **JOE FRANKLIN**. Joe is the self-proclaimed "King of Entertainment, Shtik and Patter, the last of the organic talk show hosts."

Joe joined WOR Radio in 1967, and since then his loyal listeners have reaped a harvest of nostalgia and the most fascinating memories in show business. His weekly radio show, *Memory Lane*, is broadcast on Sundays on WOR Radio (AM 710) from 12 a.m. to 5 a.m. (EST). For quite some time they were offering streaming audio over the internet at <www.wor710.com>, but it appears their feed is down as of this writing. Keep checking their web site for its return.

Joe says his radio show is his listeners' "reason for living." He says he stays up all night doing a radio show "because millions of people live for it!" And Joe never lets his fellow Bing Crosby fans down, either, featuring him numerous times each week throughout his broadcasts.

He was also the host of the longest-running TV talk show in history and has interviewed more than 300,000 guests, including Bing Crosby in what Joe has described as his all-time favorite episode in December 1976. His guest lists always have included the greats in the business, and there is a point in every American entertainer's career when the Joe



JOE FRANKLIN & BING, DEC. 1976

Franklin show is "the place to be."

Memory Lane's success and popularity proves Joe's conviction that the present is best served by the past is true. That makes it the secret of one of radio's greatest success stories!

For those Crosby fans who are also fans of old-time radio, **CHUCK SCHADEN'S** *Those Were The Days* broadcasts over the Chicago area's College of DuPage Public Radio station WDCB (90 FM) should be just the ticket. Every Saturday afternoon from 1-5 p.m. (CST), Chuck presents a wide variety of rare vintage radio broadcasts. Bing is featured from time to time, either with his own shows or as a guest on other performers' shows. As an example of the scope and rarity of the programs, this past February (which is always Jack Benny month), the Raleigh-Kool Cigarette Program of 7/30/38 was aired. The show featured Tommy Dorsey and his orchestra presenting an Amateur Swing Contest, with Bing himself playing the drums to the tune of "Honeysuckle Rose"! Jack Benny was also featured, playing the violin (what else?) to the tune of an early Bing success, "My Honey's Lovin' Arms." Those members with internet access can listen to the shows at <www.wdcb.org>.

Preceding Chuck's program on Saturdays at WDCB, there's another program from 11 a.m.-1 p.m. called *Saturday Swing Shift*, featuring (you guessed it!) swing music. Again, Bing can be heard from time to time on this program. Following Chuck's show, there's another good music program called *Midwest Ball Room* from 5-6 p.m. Again, every so often you can hear a Crosby record on the show.

A couple of good syndicated radio shows are *Big Band Jump* and *The Don Kennedy Show*. Both are hosted by **DON KENNEDY**. BBJ features mostly big band music, with the occasional Bing track, while the DK show features the great song stylists and pop standards of the past 50 or so years. Bing can be heard on a regular basis throughout this 5-hour syndicated show. For a list of radio stations in the U.S. airing

archived shows online), go to: <<http://bigbandjump.com/bbjhome.html>>. For the *Don Kennedy Show*, go to <<http://bigbandjump.com/dkshome.html>>.

To those members in the Toronto, Canada listening area, there's a great station I'm able to receive here in Wisconsin on clear weather nights called *Prime Time Radio* (AM740). This station plays everything from the big band era through the monster hits of the 50's — Sinatra, Clooney, Mathis, and of course Bing. I've heard some of his lesser-heard records on PTR, including "Don't Get Around Much Anymore" and "Blue Skies."

A local show (for me) is Hartford, Wisconsin's WTKM (104.9 FM). That station (whose call letters stand for We're The Kettle Moraine) is known as the "polka place," for they feature polka music around the clock; but on weekday mornings from 8:30-930 a.m. (CST), they present a program called *Club Sixty*, featuring the great singers and the big bands of the 1940's and 50's. Bing's records are featured just about every day! You can listen live with Warp radio on the internet at <www.webcenteramer.com/wtkm>. Keep in mind, when tuning into these various programs, what the time difference is between where you reside and where the shows originate.

Club Crosby member Judy Schmid of Syracuse, NY notified me of a few radio shows in her listening area that feature Bing. WCNY (91.3 FM) (or at <www.wcny.org> for streaming audio) features a program from 6-7 p.m. (EDT), *The Sounds of Jazz with Leo Rayhill*. Leo plays Bing at least once a week, with the emphasis on Dixieland and swing jazz, whether done in the 1920's or today. On station WAER (88.3 FM) (or at <www.waer.org> for internet listeners), there are a number of shows: Mondays 8-10 p.m. (EDT), a program of traditional swing jazz; Saturdays 11 a.m.-2 p.m. classic jazz. Bing can be heard from time to time on these shows as well. Judy also alerted me to another station featuring old-time radio broadcasts each weeknight evening from 8 p.m.-midnight (EST) on station WRVO (89.9 FM) or at <www.wrvo.fm> for internet users.

I'm sure there are many other radio stations throughout the United States, and throughout the world, giving Bing some well-deserved air time. I would like to list as many of them as possible in future issues of *Bingang*. For that, fellow members, I need your help. Please send me the details of the stations (call letters, frequency, etc.) and program air times. You can do this via e-mail or regular "snail mail." Both of my addresses can be found inside the front cover of this magazine.

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REACHING FOR THE MOON

IRVING BERLIN'S FABULOUS FLOP



ALTHOUGH the movie *Reaching For The Moon* is nowadays remembered almost exclusively for Bing's brief but spirited rendition of "When The Folks High Up Do The Mean Lowdown," this Douglas Fairbanks/Bebe Daniels starring vehicle actually has quite an interesting history behind it. The following excerpt from the biography *Irving Berlin—Life In Song* (Macmillan, copyright 1998) by Philip Furia gives a detailed account of the movie's genesis just after the stock market crash of 1929. It seems that all movie musicals released at this time (including several by Mr. Berlin) were suffering at the box office because of growing public disfavor with their rigid staging and the sameness of their cliché-ridden "backstage" stories. Irving began to have self-doubts about his songwriting talent and the future of his career in show business. Despairing and on the verge of retirement, he decided to give it one more try with the new project he was working on — the movie that became *Reaching For The Moon*. This is where we join the story in Mr. Furia's book.

M.S.

The nadir of his despair came with a film entitled *Reaching For The Moon*. To read the scripts for this film, then to watch it as it exists today in the butchered form in which it was issued, is painful. *Reaching For The Moon*, as originally conceived — and filmed — could have been an

exquisite comedy — lively, witty, and sophisticated — a forerunner of the films of Fred Astaire and Ginger Rogers. Even watching what remains of it with the Astaire-Rogers films in mind, one sees many of the same elements. To begin with, we have a pair of urbane, witty, and quarrelsome society lovers in Bebe Daniels, who would go on to star in *42nd Street*, and Douglas Fairbanks. While Fairbanks was no dancer, he brings his acrobatics from swashbuckling silents to the film and, leaping, bounding, and swinging across the sets, he is almost as much an effervescent physical presence in the film as Astaire (though his muscular movements are more suggestive of Gene Kelly). In Berlin's original script, entitled, *Love In A Cottage*, Fairbanks was called upon to sing several duets with Daniels, and one can easily imagine Fairbanks talking his way through a song with gusto and aplomb. Even some of the Astaire-Rogers supporting team are present, such as Edward Everett Horton, as are the elegant costumes, the luxury-liner setting, and the droll banter ("Are you a misogynist, sir?" "No, a Presbyterian.")

The final irony to this aborted masterpiece is that Berlin had created his story against the background of the stock market crash, a bold attempt to confront his own — and the country's — crisis in a musical comedy. Berlin's story envisioned Douglas Fairbanks as an irrepressible stock broker who giddily buys and sells stocks before the Crash until he is smitten by love for Bebe Daniels, who, in a nod

toward 1920s ballyhoo, portrays an aviatrix modeled on Amelia Earhart. This typically frothy musical plot takes a new direction, however, when Fairbanks, who has invested all he has in the market, learns of the Crash. The stoic grace with which he accepts his loss, his cavalier optimism that he and his country will recover, and the newly discovered tenderness he feels for Daniels all find expression in song.

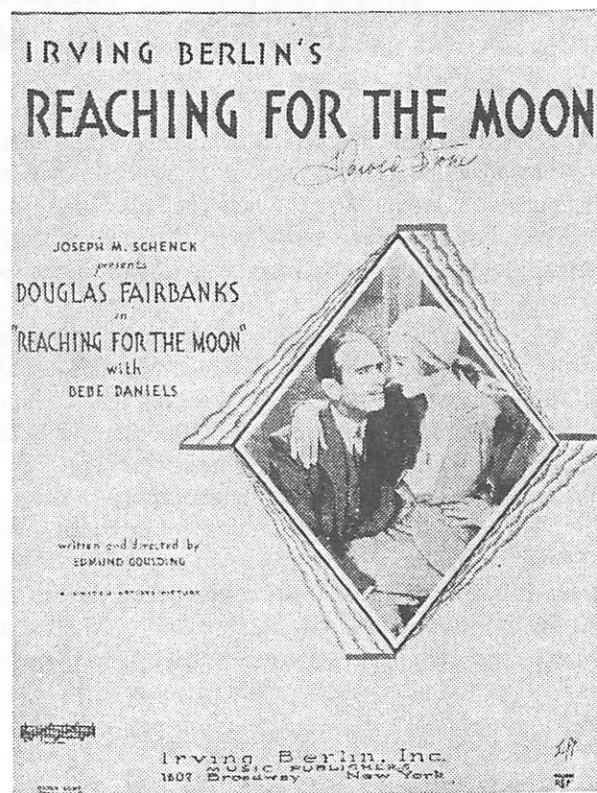
The real innovation of Berlin's original score is that he conceived the songs not as the usual performance numbers (neither Fairbanks nor Daniels plays the role of a singer) but as integral songs that arise out of a dramatic situation and render the particular character's emotions at that moment. There had been a few such experimental numbers in other early musical films, but Berlin planned nearly a dozen songs to be woven throughout the story: ensemble numbers where brokers extolled the upward swing of the market then lamented its downward plunge; love songs such as "Lucky Break," which crystallized Fairbanks' discovery of love; "If You Believe," which counseled faith after the Crash; and "The Little Things In Life," where Daniels and Fairbanks tried to accustom themselves to simple domestic charms after the loss of wealth (though while she takes comfort in "A little can, a little jar," he can't relinquish the thought of "A little tin of caviar"). Only one song, "Doin' the Low Down," was to be presented as a performance number at a dance aboard the ocean liner, largely to provide newcomer Bing Crosby, who had no other role in the film, a chance to sing.

After filming was completed, however, the studio panicked over the public's increasing aversion to musicals. The costs for filming had mounted to nearly a million dollars and in a last-ditch effort to salvage profits, the studio gutted all but the "Doin' the Low Down" number so that *Reaching For The Moon* could be marketed as a non-musical film. Other studios were doing the same thing. Warner Brothers, after buying the rights to Cole Porter's hit Broadway show, *Fifty Million Frenchmen*, cut all of the songs out to market it as a purely dramatic film. All that was left was a few bars of the hit of the show, "You Do Something To Me," playing in the background. But in the case of *Reaching For The Moon*, the cuts backfired, creating unexplained lapses in plot and awkward moments when a character, about to break into song, is suddenly cut off and a new scene ensues. The overall fluidity of the film is lost without the musical numbers, and the total length is less than seventy minutes instead of the standard ninety. The original film, with musical numbers intact, has never been found.

This butchery, of course, did not save the film but doomed it even more surely to oblivion. *Reaching For The Moon* came to epitomize the demise of the film musical, when it could have been its renaissance. Had the film been made as he intended, the history of the film musical might have been radically altered and Berlin's own deepening personal depression alleviated. Instead, it exacerbated his own crisis and remained a lifelong source of frustration. Those who knew him say that, even at the end of his long life, four words would never fail to dismay him: *Reaching For The Moon*.



Douglas Fairbanks and Bebe Daniels, the stars of *Reaching For The Moon*.



Subsequent issues of this title song from the movie had no picture of the stars and contained no mention of the movie at all.

1955 DECCA INTERVIEW RECORD



JUDGING by Bing's mention of upcoming projects in this transcription, this 10-inch open-ended interview record from Decca dates from early to mid-1955. It was sent along to help promote one of Bing's recent releases on Decca. According to my discography, it could have been one of several 10 or 12 inch LP releases from that period, but even Bing seems unclear as to which specific one he is being asked to promote. Unfortunately, the accompanying DJ question sheet for Bing's side of this disc was missing from my copy, but the gist of the questions to be asked in this faked interview is easily ascertained through Bing's answers.

The most interesting part of this interview to me is Bing's account of his first-ever recording made with the Don Clark Orchestra. He made this same sort of vague reference to it (and mentioned bandleader Don Clark[e] by name) two years earlier in *Call Me Lucky*. However, recently in *BING*, Summer 2001) an article containing a reproduced letter from Larry Crosby shows that Bing himself mentioned its existence (though not its

title) as early as February of 1951. As the article relates, armed with this clue, it didn't take knowledgeable Crosby collectors and discographers very long to start unearthing multiple copies of "I've Got The Girl" on Columbia 824-D – a fact they shared immediately with Larry Crosby and the Crosby office and which even got some media attention at the time. But at this point in his life, for whatever the reason, the exact details of this career milestone seemed extremely important to everyone but Bing.

M.S.

BING CROSBY INTERVIEW

Track 1: "Well, I first started singing as a soloist I guess it was around 1921 or '22 when I was a freshman in college. Had a little band in Spokane, Washington and I was the drummer complete with a tango drum set with Japanese sunset on the head thereof and occasionally I would sing a song into a megaphone and I guess that was my first experience as a soloist."

Track 2: "Well, the first record I made, I made down in Los Angeles. It was a duet with Al Rinker and we made it with a band called Don Clark. He was then appearing at the Biltmore Hotel. I can't think of the name of the record, something about "Love", "Your Kind Of Love", or "New Kind Of Love". I don't think it sold over five or six copies and it was made in a warehouse in downtown Los Angeles and we sang into those big leaf-shaped horns."

Track 3: "Well, if I had to choose any of my favorite records, I assume you mean records that I've sung on, I don't know just what ones I would pick. I like a record called "My Isle Of Golden Dreams" that I made. It's a song with kind of a Hawaiian flavor and I think I sounded fairly tolerable in that record. Most of the others don't sound too exciting to me. I made a good record of "Ol' Man River" when I was with Whiteman. It was a good arrangement anyhow and I thought that what I had to do on it was adequate. But, I really can't think of any other favorites of mine, any that I'd go out of my way to play again or to sit down and put my feet up and relax in a great, expansive, complacent frame-of-mind figurin' that I had done it again."

Track 4: "Well, really haven't any motion picture plans. No, I haven't anything definite. Looking at a few stories that Paramount has in their files. Also a couple of stories from some independent producers but nothing definite has been settled yet. I would like to do something like the role I played in "Country Girl". Of course, that was a wonderful piece of material. A great play and three great parts in it and wonderful direction and screenplay by George Seaton. A combination like that is hard to gather together very often. They come seldom, these opportunities. So, I really haven't any particular plans except I've got to do a TV film that I believe is going to be Maxwell Anderson's "High Tor" which was a play some years ago on Broadway. Burgess Meredith was starred in the piece and I think Maxwell Anderson and Arthur Schwartz are doing a few songs to interpolate in it. It's gonna run an hour and a half and it'll be on the TV sometime this fall on the Ford program."

Track 5: "Well, the ranch up at Elko is a practical, commercial cattle ranch. There's nothing dudey about it. It's a cow and calf operation. We have about fifty-one hundred head of cattle there presently which is a little too many to carry for the hay we cut and the range we have available. So, we'll probably reduce that to around four thousand this winter. The buildings are plain and the equipment is solid and substantial and useful. There's no dude facilities, no picnics or fishing trips. We do a little hunting there occasionally and a couple of days fishing and the rest of the time it's mostly work and experimentation and the boys when they go up there in the summer have very little time for anything else.

I've sent lots of boys up from Los Angeles and from the East who wanted to work on a ranch but, with the exception of a couple of boys from Texas, I never had anybody who could stick it out for more than a week or

ten days. It's pretty lonely up there. It's sixty miles from any town and if they come up there thinking that they're gonna have jolly times and be cowboying every day and ridin' around the range singing "Take Me Back To My Boots And Saddle", why they're due for early disillusionment and most of the kids just can't stick it and they go on home. It's all work and, of course, the food is good. The climate is very salubrious, not too hot and cool in the evenings. Good for sleeping, and they eat and sleep well, and anybody that does stay the three months period I'm sure benefits a lot by it, and they generally come home with all the money that they've earned because there's no place to spend it. That's about.. I could go on and on about the reach at Elko, but I don't suppose you've got that much time. I don't suppose it would be interesting to anybody who's not interested in ranching. I happen to be."

Track 6: "Oh, I don't know too much about the songs that are in this album. I don't have a list here of what numbers the album comprises. I guess they're just some old chestnuts that Decca discovered someplace - songs that were hits in their time and they sort of had the feeling that perhaps some of them could be revived with a measure of success."

Track 7: "Oh, I think I about answered that question when I was telling about my television plans. Of course, I have a radio series, too. Everybody told me several years ago that radio was obsolete and finished but there seem to be lots of listeners and with car radios and the portables, why apparently there's still a considerable audience available to anybody who's brave enough to stay on the radio. We're on five times a week. Consult your local newspaper for listings. We do, oh, a few minutes of chatter every evening and generally sing a few songs, carry on. Buddy Cole, one of our best pianists, accompanies me on most of the songs along with Vince Terry on the guitar and Nick Fatool on the drums, Don Whittaker on bass. Occasionally we use some phonograph records from time to time or some soundtracks from motion pictures - various little things that we can glean from the files. So, that covers the radio activity for the year.

Recordings? I haven't any definite plans. Once in a while I hear from Sonny Burke and he calls me into Decca and I run in there and cut something which comes to an early demise. And that's about the extent of my activities professionally.

Socially, I'm still playing a lot of golf - two or three times a week when I'm not working. Do a great deal of fishing up in the Pacific Northwest and Northern California where I belong to a dry-fly club and in the Canadian waters for salmon. So, I keep busy what with one thing and another and, of course, the four boys - although three of them are 21 or over - they still present problems, daily problems. It gets so I hate to hear the phone ring. I don't know what the next one is going to be. But, all in all, I think I've got things adjusted so I lead a pretty comfortable existence - at least for a fella in show business."

Plans Being Finalized For Birthday Celebration

By Malcolm Macfarlane

AS we went to press, arrangements were being made to hold a major celebration in Spokane to mark the centenary of Bing's birthday. Judy Schmid is liaising closely with Stephanie Plowman at Gonzaga University to draw matters together. Sponsors are being sought, and it seems that the Spokane civic authorities will declare May 3, 2003 "Bing Crosby Day."

At present we are looking at holding a reception in the late afternoon of Friday, May 2 at the Bing Crosby Alumni House (Bing's childhood home), following which we shall visit the Crosbyana Room in the old Crosby library on the Gonzaga campus. The next morning (May 3) we are planning a tour of Spokane which would also pick up many of the places frequented by Bing in his youth.

The major celebratory event would take place on that Saturday afternoon and evening in the banqueting suite of the Westcoast Grand Hotel, Spokane. Gord Atkinson (who emceed the event involving the unveiling of Bing's statue at Gonzaga in 1981) has kindly agreed to act as MC, and it is hoped that Gary Giddins and possibly some Crosby family members and other guests will be able to address us. It is also hoped to show rare Crosby films and have a display of Crosby memorabilia. Other activities will be organized, building on those employed at our Leeds meeting each year and at Hobie Wilson's annual banquets.

All of this is, of course, very vague and tentative at this stage, as there is still much to do to complete our planning. Unfortunately, there are other major events in Spokane that weekend, and hotel space may be at a premium. Stephanie Plowman has made a provisional booking for 50 rooms at the Westcoast Grand Hotel, 303 West Northriver Drive, Spokane, WA 99201, and single and double rooms will cost \$86 each. Triple and quadruple rooms will cost \$96 each. The Hotel's telephone number is: (509) 326-8000; fax: (509) 325-7329; and e-mail: <sales@westcoasthotels.com/>.

Before we dare make a financial commitment with respect to the rooms and banqueting suite, we need to

know that members will be willing to attend. We ask for a written commitment of an intention to attend (e-mail and fax acceptable) quoting names, home address in full plus telephone number, from as many of you as possible either to me at 3 Osborne Close, Wilmslow, Cheshire SK9 2EE, UK; e-mail: <Macwilmslo@aol.com> or to Judy Schmid at Koenig Advertising, 309 South Franklin St., Syracuse, NY 13202; fax: (315) 475-1613; e-mail: <judy@koenig-adpr.com>. This will give us some idea of numbers who may attend and enable us to make definite arrangements. We fully understand that circumstances may eventually prevent people attending, but it's the intention we wish to assess now.

Kathryn Crosby Dedicates

The San Dieguito River Bridge

Kathryn Crosby, wife of the late Bing Crosby, local and state representatives, and employees of Starwood Development gathered last week in front of a host of guests to dedicate the recently completed San Deguito River Bridge on the Crosby Estate in Rancho Santa Fe.

The 340-foot stone and iron San Dieguito River Bridge, adorned with holiday lights and garlands for the ceremony, was named after the river it spans. The bridge is reminiscent of those built in the early 1900s in and around Balboa Park. Among the rolling hills of Rancho Santa Fe, guests gathered on the bridge for the dedication and lighting of the bridge. Kathryn Crosby led the ceremonial countdown turning on the lights of the festive bridge at sundown.

Supervisor Bill Hunt's office read a county proclamation commending Starwood Development for going above and beyond the county's expectations in creating a long-term environmental plan that will not only maintain the quality of plant and animal life in the region, but will improve the existing environmental conditions.

The Crosby Estate and The Crosby National Golf Club on the property were inspired by the legacy of Bing Crosby. Starwood's goal in developing The Crosby Estate is to maintain the character of the property with low-intensity land uses, ensuring development is in harmony with the environment.

-- Article Courtesy of Carmel Eugene Gallegos.

THE ROAD TO THE MOON

FROM: LIFE MAGAZINE – NOV. 24, 1961

Four Really Ready Spacemen

Bob Hope and Bing Crosby are a light-hearted pair who like being funny even when they are not being paid for it. In London, where they are making a "Road" movie (Hong Kong this time, their seventh in the series, but first in nine years), they studied stills of a spaceman gag, found they looked sufficiently awesome, signed it and sent it off to Astronauts Grissom and Shepard. There followed a pause while Grissom and Shepard scurried about looking for the making of a song-and-dance team – baggy pants, awning canvas sports jackets, skimmers and canes. Suitably suited up, they knocked their knees like true troupers and posed for a picture that went right to Hope and Crosby.





BINGsings



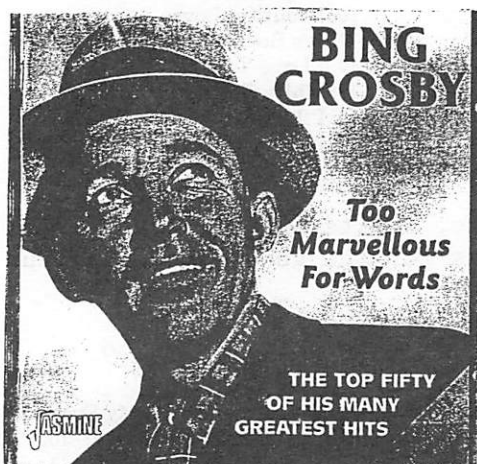
By Charles Baillie

The DVD news--which I will cover in detail later in this report--is both good and bad. On the good side, Universal Studios has released a set of four "Road" pictures--well done with interesting extras on each disc. On the down side, Bing has been reduced to "second billing" as the set is called "Bob Hope, The Tribute Collection." Hollywood has forgotten the contribution Bing made in the movies; but, fortunately, we still have his musical legacy in the continuing flow of good compact discs. Here are some of the latest.

The first, which is available from Chick Wilson's "Select Circles, is a compilation of the "top 50 of his many greatest hits." As most of the songs have been on CD many times, acquiring it depends on your individual collection. Chick indicates the sound is good, and the price is certainly reasonable at about 28¢ a number.

TOO MARVELLOUS FOR WORDS (Jasmine 342) (Two-CD Set)

\$14.00



DISC ONE: 1. I've Got A Pocketful Of Dreams. 2. Pennies From Heaven. 3. Remember Me? 4. June In January. 5. Red Sails In The Sunset. 6. Too Marvellous For Words. 7. The Moon Got In My Eyes. 8. You're Getting To Be A Habit With Me. 9. Brother, Can You Spare A Dime? 10. Bob White (w/Connie Boswell). 11. Only Forever. 12. Please. 13. San Fernando Valley. 14. I Can't Begin To Tell You. 15. Shadow Waltz. 16. Little Dutch Mill. 17. Alexander's Ragtime Band. 18. I'm An Old Cowhand. 19. The Last Round-Up. 20. I Wished On The Moon. 21. Goodnight, Lovely Little Lady. 22. Swinging On A Star. 23. Don't Fence Me In (w/Andrews Sisters). 24. I'll Be Seeing You. 25. Thanks.

DISC TWO: 1. White Christmas. 2. Moonlight Becomes You. 3. I Love You. 4. Sunday, Monday, Or Always. 5. Love In Bloom. 6. Soon. 7. At Your Command. 8. Dinah (w/Mills Bros.). 9. It's Easy To Remember. 10. Trade Winds. 11. It's Been A Long, Long Time. 12. Never In A Million Years. 13. Hot Time In The Town Of Berlin (w/Andrews Sisters). 14. Sweet Georgia Brown. 15. Out Of Nowhere. 16. Just One More Chance. 17. You Must Have Been A Beautiful Baby. 18. Pistol Packin' Mama (w/Andrews Sisters). 19. Dolores. 20. Amor, Amor. 21. What's New? 22. Sweet Leilani. 23. Sierra Sue. 24. Be Careful, It's My Heart. 25. Now Is The Hour.

The next CD, also available from "Select Circles," P.O. Box 302, Riverside, CT 06878 (Phone: 203-661-8421), is "Bing Crosby & Friends, Sing, Sing, Sing." This is Volume 4 of Der Bingle issues, and continues the fine quality of these transfers from radio and television broadcasts.

BING CROSBY & FRIENDS, SING, SING, SING (Volume 4)
(Der Bingle BC-104)

\$16.00

1. Whiffenpoof Song (w/F. Waring 12-25-65).
2. Glow, Little Glowworm (w/Dorothy Collins, 12-25-65).
3. Dixieland Melody (w/L. Armstrong, 10-31-46).
4. Medley of "Animal" Songs (w/J. Bushkin, 4-20-67).
5. Medley of "String" Songs (w/F. Henderson, 4-20-67).
6. Medley of "Hobo" Songs (w/R. Miller, 10-31-67).
7. Winter Song Medley (w/K. Smith, 2-24-66).
8. Sing Soft, Bing (w/J. Durante, 1-14-67).
9. Doin' the Bing (12-24-62).
10. Great Day (12-11-61).
11. Believe Me (w/B. Hope, 10-23-68).
12. "Paint Your Wagon" Medley (w/The Supremes, 10-23-68).
13. A Pair Of Loafers (w/J. Gleason, 12-1-76).
14. How I Love To Dance (w/K. Crosby, 12-1-76).
15. Style (w/J. Gleason & B. Peters, 12-1-76).
16. Johnny Mercer Medley (w/The Crosby Family & B. Peters, 12-1-76).
17. Put It There (w/J. Gleason, 12-1-76).
18. Children (12-1-76).
19. Sing (w/F. Astaire, 12-3-75).
20. "Road Picture" Medley (w/F. Astaire & K. Crosby, 12-3-75).
21. Medley of Bing's Hits (w/D. Martin, 4-13-67).
22. Medley of Jolson's Hits (w/D. Martin, 10-19-67).



Three Crosby stalwarts--Ernie Sutkowski, Wig Wiggins, and Malcolm Macfarlane--are responsible for reporting the next CD, "Legendary Singers--Bing Crosby," from Heartland Music. The sound quality is very good; and, while most of the songs have appeared on CD before, there is one exception--"Beautiful Love"--making its CD debut. If interested, you can order from Time-Life via the internet (www.timelife.com) or by mail order from Heartland Music, E. Parham Road, P.O. Box 85535, Dept. 1113, Richmond, VA 23285-5535.

LEGENDARY SINGERS, BING CROSBY (Two CDs)
(Heartland Music Catalog #H605-07)

\$21.50

1. Far Away Places
2. Some Enchanted Evening
3. Dear Hearts & Gentle People
4. Harbor Lights
5. Indian Summer
6. Loneliness Of Evening
7. I've Never Been In Love Before
8. Young At Heart
9. Count Your Blessings Instead Of Sheep
10. La Mer (Beyond The Sea)
11. Prisoner of Love
12. Thanks For The Memory
13. Around The World In 80 Days
14. Melancholie
15. The Second Time Around



1. Where The Blue Of The Night
2. A Man And His Dream
3. Please
4. Swinging On A Star
5. I'll Be Seeing You
6. You Belong To My Heart
7. Going My Way
8. I Can't Begin To Tell You
9. Moonlight Becomes You
10. Beautiful Love
11. It's Been A Long, Long Time
12. I Love You
13. White Christmas
14. I'll See You In My Dreams
15. Now Is The Hour

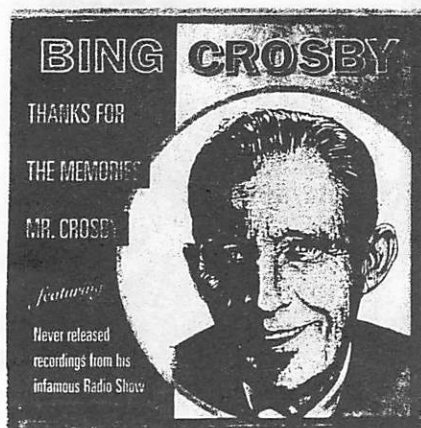
Another CD shared with us by Malcolm Macfarlane is "No. 1 Hits and Million Sellers." Malcolm indicates the disc is a "nice mixture of songs for the general public, but there is not much to attract the Crosby collector."

NO. 1 HITS AND MILLION SELLERS
(Castle Pie PIEDD237 UK)

\$6.99

CD 1: Swinging On A Star. 2. Pennies From Heaven. 3. You're Getting To Be A Habit With Me. 4. The Moon Got In My Eyes. 5. Out of Nowhere. 6. Please. 7. You Must Have Been a Beautiful Baby. 8. Sweet Leilani. 9. Brother, Can You Spare a Dime? 10. I Love You. 11. At Your Command. 12. I've Got A Pocketful Of Dreams. 13. Love In Bloom. 14. Soon. 15. Don't Fence Me In (w/Andrews Sis.). 16. Red Sails In The sunset. 17. June In January. 18. Only Forever. CD 2: 19. Too Marvelous For Words. 20. I Can't Begin To Tell You. 21. San Fernando Valley. 22. I'll Be Seeing You. 23. Just One More Chance. 24. Moonlight Becomes You. 25. Sunday, Monday, Or Always. 26. Trade Winds. 27. It's Easy To Remember. 28. Sierra Sue. 29. I Can't Begin To Tell You. 30. Remember Me? 31. Three Little Words (Rhythm Boys). 32. Bob White (w/Connee Boswell). 33. It's Been A Long, Long Time. 34. Hot Time In The Town Of Berlin (w/Andrews Sis.). 35. Now Is The Hour. 36. White Christmas.

The next CD in this report--"Thanks for the Memories, Mr. Crosby"--is a 1999 issue on sale from Daedalus Music, 1-800-395-2665. The original cost is \$13.00, with a sale price of \$4.98--the bad news, postage \$4.95. There are no other Crosby items in the sales catalog, so I ordered two other tapes--one by Rosie Clooney and the other by Mel Torme. The sound on the CD is satisfactory except for a skip on one track.



1. Lady Of Spain
2. P.S., I Love You
3. If This Is Love
4. Ol' Butter Milkyway (?)
5. Mona Lisa
6. Don't Let The Stars
7. Hawaiian Wedding Song
8. Song From Moulin Rouge
9. Give Me 5 Minutes More
10. Wish You Were Here

Continuing with discs available from Select Circles, we have "Crosby in Command" from the Harry Lillis Collection. It features two AFRS Command Performance Radio Shows (12/10/43 and 6/17/44) which are interesting, and the remastering is good. These programs are of particular interest to those of us who were on the seas or overseas at the time. Three bonus tracks--"Granada," "The Jones Boy," and "Wanted"--complete the set.

CROSBY IN COMMAND (Volume 2) (HLC 6655)

\$18.00



Command Performance (AFRS #97) December 18, 1943

Starring Bing Crosby, Dinah Shore, Joey "Ukee" Adams and The Charlesters
 1) Show Open/Over There 2) Mr. Carpenter and Mr. Crosby 3) Basin Street Blues
 4) Mr. Crosby and Miss Dinah 5) How Deep Is The Ocean? 6) Comedy Routine with Bing, Dinah and Ukee 7) Western Songs Medley: I'm An Old Cowhand; San Antonio Rose; Home On The Range; Empty Saddles 8) Command Commercial
 9) Shoo-Shoo, Baby 10) Bing & Dinah's Musical Drama
 11) Oh, What A Beautiful Morning

Command Performance (AFRS #125) June 17, 1944

Starring Bing Crosby, Jack Benny, Harpo Marx, Gary Cooper, Georgia Gibbs & Ann Miller
 12) Show Open/Jack's Date 13) You Must Have Been A Beautiful Baby 14) Let's Talk Business 15) Stormy Weather 16) Harpo's Spokesman 17) My Blue Heaven
 18) Heavy Taps 19) One Alone

BING'S BONUS TRACKS:

20) Granada 21) The Jones Boy 22) Wanted

The next CD, also from the "Harry Lillis Collection," and available from Select Circles is "The Bing Crosby Show" with the Buddy Cole Trio. This disc features five 15-minute episodes from Bing's nightly 1955 CBS radio show. These shows, after the advent of television, were among the last of regular radio programs; and the days of the big budget radio show were over. The remastering and sound on the disc are good, but you have to accept the fact that Bing is no longer backed by a full orchestra. Buddy Cole, his piano, organ, and rhythm section do a fine job, but I do miss the fine lush arrangements by John Scott Trotter.

THE BING CROSBY SHOW WITH THE BUDDY COLE TRIO (HLC 6654)

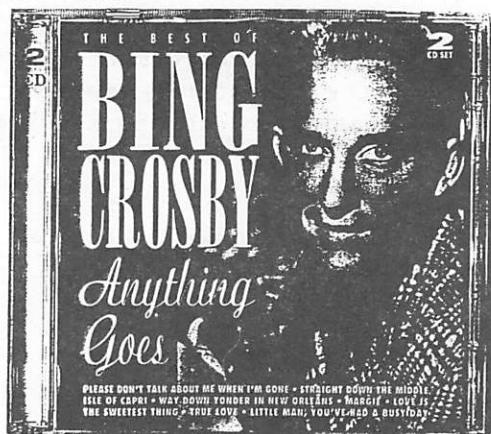
\$18.00



Five Classic Episodes from Bing's Nightly 1955 CBS Radio Show!

January 5, 1955: (1) Show Open. (2) You Took Advantage of Me. (3) Predictions for '55. (4) Hey, There! (5) Who Gave You The Roses?
January 17, 1955: ((6) We're In The Money. (7) Bing's Beauty Tips. (8) A Little History. (9) If I Give My Heart To You. (10) We Meet Again.
February 15, 1955: (11) Do You Ever Think Of Me? (12) The Score On Taxes. (13) We Meet again. **March 8, 1955:** (14) Love And Learn. (15) Oscar Nominees for 1955. (16) I Never Knew I could Love Anybody. (17) Struttin' With Some Barbeque. (18) Stranger In Paradise.
March 31, 1955: (19) Show Open/Oscar Recap. (20) Jim, Johnny and Jonas. (21) April Fool History. (22) The River.

Another disc, available from Select Circles, is also "Made in England"--this time by "Pulse." It is a two-CD set with 50 tracks of good standard numbers. It's a good value at \$13.00 depending on how it fits into your collection.



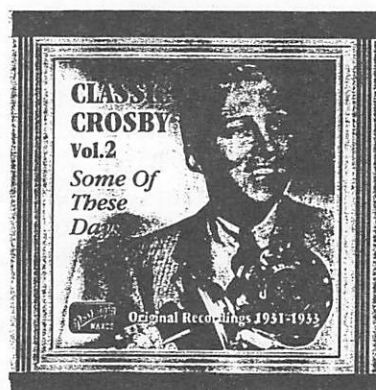
Disc One: 1. Straight Down The Middle. 2. Try A Little Tenderness. 3. Love Is The Sweetest Thing. 4. When The Red-Red Robin Comes Bob-Bob Bobbin' Along. 5. Unchained Melody. 6. The Lady Is A Tramp. 7. Meet Me Tonight In Dreamland. 8. Ain't Misbehavin'. 9. Isle of Capri. 10. Heartaches By The Number. 11. So Rare. 12. They Didn't Believe Me. 13. Way Down Yonder In New Orleans. 14. Don't Blame Me. 15. You Turned The Tables On Me. 16. I Guess I'll Have To Change My Plan. 17. I Wish You Love. 18. Please Don't Talk About Me When I'm Gone. 19. Old Cape Cod. 20. Yours. 21. Margie. 22. Nice Work If You Can Get It. 23. At Sundown. 24. Count Your Blessings Instead Of Sheep. 25. Love's Old Sweet Song. **Disc Two:** 1. True Love. 2. Yes, Sir, That's My Baby. 3. Manhattan. 4. Misty. 5. This Can't Be Love. 6. We'll Be Together Again. 7. Keepin' Out Of Mischief. 8. Moonglow & Theme From "Picnic." 9. We're In The Money. 10. All Through The Night. 11. Papa Loves Mambo. 12. You'll Never Know. 13. Anything Goes. 14. You're The Top. 15. My Baby Just Cares For Me. 16. I See Your Face Before Me. 17. At The Jazz Band Ball. 18. You're In Kentucky As Sure As You're Born. 19. I've Got A Crush On You. 20. How Long Has This Been Going On? 21. My Funny Valentine. 22. The Banjo's Back In Town. 23. You're Sensational. 24. Little Man, You've Had A Busy Day. 25. Let's Put Out The Lights And Go To Sleep.

Continuing with CDs available from Select Circles is another from Europe--"Some of These Days" classic recordings from 1931-1933. All of the 18 tracks have been issued many times, so it depends on your needs. I have not heard the recording personally, but Chick Wilson indicates the sound is quite acceptable--and the price is right.

CLASSIC CROSBY--Volume 2--SOME OF THESE DAYS
(NAXOS Nostalgia 8.120562)

\$ 7.00

1. Sweet Georgia Brown
2. Just One More Chance
3. I'm Thru With Love
4. Let's Put Out The Lights
5. Good Night, Sweetheart
6. I've Got To Pass Your House
7. Shine
8. Too Late
9. I Apologize
10. Lawd, You Made The Night Too Long
11. A Faded Summer Love
12. Dinah
13. Try A Little Tenderness
14. At Your Command
15. Star Dust
16. Lazy Day
17. Brother, Can You Spare A Dime?
18. Some Of These Days



Volume 3 (1940-1944) of the "Going Hollywood" series (produced by Geoff Milne and made by Jasmine in the Czech Republic) is a two-CD set featuring songs from seven of Bing's early 1940 movies. I have not personally reviewed this album; but prior efforts of Geoff Milne have been very satisfactory and Chick Wilson indicates the sound is good.

BING CROSBY--GOING HOLLYWOOD--Volume 3 (1940-1944)
(Jasmine Jasco 121/2)

\$21.00



CD ONE: 1. Intro., Going Hollywood. *Road To Singapore:* 2. Captain Custard. 3. Sweet Potato Piper. 4. Too Romantic. *If I Had My Way:* 5. Meet The Sun Half-Way. 6. I Haven't Time To Be A Millionaire. 7. The Pessimistic Character. 8. If I Had My Way. 9. April Played The Fiddle. *Rhythm On The River:* 10. What Would Shakespeare Have Said? 11. Only Forever. 12. That's For Me. 13. When The Moon Comes Over Madison Square. 14. Rhythm On The River. 15. Beware. *Road To Zanzibar:* 16. You Lucky People You. 17. African Etude. 18. It's Always You. 19. It's Always You. *Birth Of The Blues:* 20. Birth Of The Blues. 21. St. James Infirmary. 22. Memphis Blues. 23. By The Light Of The Silvery Moon. 24. Wait Till The Sun Shines, Nellie. 25. My Melancholy Baby. 26. The Waiter And The Porter And The Upstairs Maid. 27. St. Louis Blues. **CD TWO:** *Holiday Inn:* 1. I'll Capture Your Heart. 2. Lazy. 3. White Christmas. 4. Happy Holiday. 5. Let's Start The New Year Right. 6. Abraham. 7. Be Careful, It's My Heart. 8. Easter Parade. 9. Song Of Freedom. 10. I've Got Plenty To Be Thankful For. *Road To Morocco:* 11. Road To Morocco. 12. I Ain't Got A Dime To My Name. 13. Moonlight Becomes You. *Star-Spangled Rhythm:* 14. Old Glory. *Dixie:* 15. Sunday, Monday, Or Always. 16. Swing Low, Sweet Chariot. 17. She's From Missouri. 18. A Horse That Knows The Way Back Home. 19. If You Please. 20. Dixie. 21. Kinda Peculiar Brown. *Going My Way:* 22. The Day After Forever. 23. Silent Night. 24. Too-Ra-Loo-Ra-Loo-Ral. 25. Going My Way. 26. Ave Maria. 27. Swinging On A Star. *Road To Utopia:* 28. Goodbye, Charlie. 29. It's Anybody's Spring. 30. Welcome To My Dream. 31. Put It There, Pal.

Member Ernest Sutkowski located the next CD, "Bing Crosby--Golden Greats," at Tower Records in the New Jersey area. After several attempts, I found it at Tower Records in Pasadena. The three-CD set with 75 tracks is quite a bargain at \$9.99. The sound quality is quite satisfactory, although most of the tracks have been on CD frequently.

BING CROSBY--GOLDEN GREATS (Disky MP649972)

\$ 9.99



CD 1: 1. Where The Blue Of The Night. 2. Please. 3. Wrap Your Troubles In Dreams. 4. Pennies From Heaven. 5. Just One More Chance. 6. Dinah. 7. Thanks. 8. Love Thy Neighbor. 9. I'm An Old Cowhand. 10. Temptation. 11. Did You Ever See A Dream Walking? 12. Sweet And Lovely. 13. I Found A Million-Dollar Baby. 14. Star Dust. 15. Black Moonlight. 16. Sweet Lelani. 17. Blue Hawaii. 18. Small Fry. 19. Too Marvelous For Words. 20. Bob White. 21. An Apple For The Teacher. 22. Too Romantic. 23. You Must Have Been A Beautiful Baby. 24. The Moon Got In My Eyes. 25. The Funny Old Hills.

CD 2: 1. The Road To Morocco. 2. Moonlight Becomes You. 3. San Fernando Valley. 4. Dolores. 5. Mr. Meadowlark. 6. San Antonio Rose. 7. Deep In The Heart Of Texas. 8. You Are My Sunshine. 9. I'll Be Seeing You. 10. The Waiter And The Porter And The Upstairs Maid. 11. Be Honest With Me. 12. Yes, Indeed. 13. I Can't Begin To Tell You. 14. Trade Winds. 15. Swinging On A Star. 16. Miss You. 17. Walking The Floor Over You. 18. Don't Fence Me In. 19. Along The Santa Fe Trail. 20. Sunday, Monday Or Always. 21. Put It There, Pal. 22. If You Please. 23. Is You Is Or Is You Ain't My Baby? 24. MacNamara's Band. 25. White Christmas.

CD 3: 1. Ac-cent-tchu-ate The Positive. 2. Gone Fishin'. 3. Play A Simple Melody. 4. It's Been A Long, Long Time. 5. Alexander's Ragtime Band. 6. Too-Ra-Loo-Ra-Loo-Ral. 7. In The Cool, Cool, Cool of the Evening. 8. Dear Hearts And Gentle People. 9. Far-Away Places. 10. South America, Take It Away. 11. A Gal In Calico. 12. The Whiffenpoof Song. 13. Mule Train. 14. Sioux City Sue. 15. Pistol Packin' Mama. 16. Baia. 17. Busy Doin' Nothin'. 18. If I Loved You. 19. Galway Bay. 20. Sam's Song. 21. Ghost Riders In The Sky. 22. You Belong To My Heart. 23. Yah-Ta-Ta, Yah-Ta-Ta. 24. The Bells Of St. Mary's. 25. Now Is The Hour.

Another item available from Select Circles is a four-CD set with a 36-page illustrated booklet. The over-all title is "It's Easy to Remember" with sub-titles for each disc. There are 99 tracks on the four discs, and I'm sure all have appeared on CD before. For a Crosby collector with a relatively small collection on CD, it could be a good addition. For a major CD collector, there would be a lot of duplication. Chick indicates the cost would be \$27.00 + \$3.50 (Priority Mail) for a total of \$30.50.

BING CROSBY--IT'S EASY TO REMEMBER (Four-CD Set)
(Proper Records Ltd. 2001--Stan Britt Collection)

\$30.50

THE RHYTHM BOY
BING CROSBY
IT'S EASY TO REMEMBER

1. I'VE GOT THE GIRL (Walter Donaldson)
2. MUDDY WATER (Jo Trent, Peter DeRose, Harry Richman)
3. SIDE BY SIDE (Harry MacGregor Woods)
4. FROM MONDAY ON (Harry Barris, Bing Crosby)
5. MISSISSIPPI MUD (Harry Barris, James Cagney)
6. 'TAINT SO, HONEY, 'TAINT SO (Wizzard Robinson)
7. IF I HAD YOU (Ted Shapiro, James Campbell, Reginald Connolly)
8. CAN'T WE BE FRIENDS? (Paul Jones, Ray Smith)
9. HAPPY FEET (Jack Yellen, Milton Ager)
10. YOU BROUGHT A NEW KIND OF LOVE TO ME (Sammy Fain, Irving Kahal, Pierre Connor)
11. THREE LITTLE WORDS (Dori Kalmar, Harry Ruby)
12. I SURRENDER, DEAR (Cordell Cliford, Harry Barris)
13. WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY) (Ted Koehler, Billy Moll, Harry Barris)
14. JUST A GIGGLO (Irving Caesar, Leonella Connolly)
15. OUT OF NOWHERE (Edward Heyman, John Green)
16. JUST ONE MORE CHANCE (Sam Coslow, Arthur Johnston)
17. I'M THRU WITH LOVE (Gus Kahn, Matty Malneck, Fred Livingston)
18. I FOUND A MILLION-DOLLAR BABY (IN A FIVE-&-TEN-CENT STORE) (Billy Rose, Mort Dixon, Harry Warren)
19. DANCING IN THE DARK (Howard Dietz, Arthur Schwartz)
20. WHERE THE BLUE OF THE NIGHT (MEETS THE GOLD OF THE DAY) (Ray Turk, Bing Crosby, Fred Alpert)
21. DINAH (Sam Lewis, Joe Young, Harry Alton)
22. ST. LOUIS BLUES (W.C. Handy)
23. SWEET GEORGIA BROWN (Ben Bernie, Ben Grey, Maceo Pinkard)
24. PLEASE (Lee Robin, Ralph Rainger)
25. (I DON'T STAND A) GHOST OF A CHANCE (WITH YOU) (Ned Washington, Bing Crosby, Victor Young)

MUSIC. MOVIES. MEMORIES...
BING CROSBY
IT'S EASY TO REMEMBER

1. BROTHER, CAN YOU SPARE A DIME? (L.T. Harburg, Jay Gorney)
2. YOU'RE GETTING TO BE A HABIT WITH ME (Al Dubin, Harry Warren)
3. I'VE GOT THE WORLD ON A STRING (Ted Koehler, Harold Arlen)
4. THE LAST ROUND-UP (Billy Hill)
5. LOVE IN BLOOM (Lee Robin, Ralph Rainger)
6. JUNE IN JANUARY (Lee Robin, Ralph Rainger)
7. SOON (Lee Robin, Ralph Rainger)
8. IT'S EASY TO REMEMBER (Lorenz Hart, Richard Rodgers)
9. RED SAILS IN THE SUNSET (James Kennedy, Hugh Williams)
10. SILENT NIGHT, HOLY NIGHT (Joseph Mohr, Franz Gruber)
11. MOONBURN (Edward Heyman, Maxfield Carnichael)
12. THE TOUCH OF YOUR LIPS (Ray Noble)
13. PENNIES FROM HEAVEN (John Burke, Arthur Johnston)
14. SHOE SHINE BOY (Sammy Cahn, Siff Chaplin)
15. THE WAY YOU LOOK TONIGHT (Dorothy Fields, Jerome Kern)
16. SWEET LILANI (Harry Owens)
17. TOO MARVELOUS FOR WORDS (John Mercer, Richard Whiting)
18. THE MOON GOT IN MY EYES (John Burke, Arthur Johnston)
19. REMEMBER ME? (Al Dubin, Harry Warren)
20. BOB WHITE (WHAT'CHA GONNA SWING TONIGHT?) (John Mercer, Bernie Macpherson)
21. DON'T BE THAT WAY (Mitchell Parish, Edgar Sampson, Benny Goodman)
22. I'VE GOT A POCKETFUL OF DREAMS (John Burke, James Monaco)
23. YOU MUST HAVE BEEN A BEAUTIFUL BABY (John Mercer, Harry Warren)
24. IF I HAD MY WAY (Ray Noble, James Randell)
25. AN APPLE FOR THE TEACHER (John Mercer, James Monaco)

VOCAL INNOVATORS AND THE JAZZ CONNECTION
BING CROSBY
 IT'S EASY TO REMEMBER

KING OF THE BEST SELLERS
BING CROSBY
 IT'S EASY TO REMEMBER

1. SIERRA SUE (Joseph Burd Carey, Elliott Sharpin)
2. MISTER MEADOWLARK (John Mercer, Walter Donaldson)
3. TRADE WINDS (Charles Tobias, Cliff Friend)
4. ONLY FOREVER (John Burke, James Monaco)
5. ALONG THE SANTA FE TRAIL (Al Dubin, Edwina Coolidge, Will Gross)
6. TEA FOR TWO (Irving Caesar, Vincent Youmans)
7. YES, INDEED! (Melvin Oliver)
8. SAN ANTONIO ROSE (Bob Willis)
9. THE WAITER & THE PORTER & THE UPSTAIRS MAID (John Mercer)
10. THE BIRTH OF THE BLUES (Buddy DeSylva, Lew Brown, Ray Henderson)
11. YOU ARE MY SUNSHINE (Jimmie Davis, Charles Mitchell)
12. DEEP IN THE HEART OF TEXAS (Jane Hershey, Don Swander)
13. WAIT TILL THE SUN SHINES, NELLIE (Andrew B. Sterling, Harry Von Tilzer)

14. WHITE CHRISTMAS (Irving Berlin)
15. MOONLIGHT BECOMES YOU (John Burke, James Van Heusen)
16. SUNDAY, MONDAY OR ALWAYS (John Burke, James Van Heusen)
17. PEOPLE WILL SAY WE'RE IN LOVE (Oscar Hammerstein II, Richard Rodgers)
18. SAN FERNANDO VALLEY (Gordon Jenkins)
19. SWINGING ON A STAR (John Burke, James Van Heusen)
20. I LOVE YOU (Cole Porter)
21. NIGHT & DAY (Cole Porter)
22. I'LL BE SEEING YOU (Irving Kahal, Sammy Fain)
23. (THERE'LL BE A HOT TIME IN THE TOWN OF BERLIN (John DeWries, Joe Burshkin)
24. TOO-RA-LOO-RA-LOO-RAL (James Shannon, Chauncey Olcott)
25. DON'T FENCE ME IN (Cole Porter)

1. MINE (Ira Gershwin, George Gershwin)
2. AC-CENT-TCHU-ATE THE POSITIVE (John Mercer, Harold Arlen)
3. PUT IT THERE, PAL (John Burke, James Van Heusen)
4. BAIA (Ray Gilbert, Ary Barroso)
5. YOU BELONG TO MY HEART (OR SOLAMENTE UNA VEZ) (Ray Gilbert, Agustin Lara)
6. IF I LOVED YOU (Oscar Hammerstein II, Richard Rodgers)
7. CLOSE AS PAGES IN A BOOK (Dorothy Fields, Sigmund Romberg)
8. ALONG THE NAVAJO TRAIL (Harry Markes, Dick Charles, Edward DeLange)
9. IT'S BEEN A LONG, LONG TIME (Sammy Cahn, Jule Styne)
10. I CAN'T BEGIN TO TELL YOU (Mack Gordon, James Monaco)
11. DAY BY DAY (Sammy Cahn, Paul Weston, Axel Stordahl)
12. SIOUX CITY SUE (Ray Freedman, Dick Thomas)
13. AFTER YOU'VE GONE (Henry Creamer, Turner Layton)
14. SOUTH AMERICA, TAKE IT AWAY! (Harold Rome)
15. A COUPLE OF SONG-&DANCE MEN (Irving Berlin)

16. I STILL SUITS ME (Oscar Hammerstein II, Jerome Kern)
17. ALEXANDER'S RAGTIME BAND (Irving Berlin)
18. NOW IS THE HOUR (MAORI FAREWELL SONG) (Maewa Kailan, Dorothy Stewart, Clement Scott)
19. EMBRACEABLE YOU (Ira Gershwin, George Gershwin)
20. BUT BEAUTIFUL (John Burke, James Van Heusen)
21. SAM'S SONG (Jack Elliott, Lew Quaidling)
22. AUTUMN LEAVES (John Mercer, Jacques Prevert, Joseph Kosma)
23. I'VE NEVER BEEN IN LOVE BEFORE (Frank Loesser)
24. IF I WERE A BELL (Frank Loesser)

Compiled by Stan Birt
 Produced for release by Kapp Music Productions
 Digital remastering by Peter Symon at Full Circle Mastering
 Design: Raven Design
 Photos taken from the Stan Birt collection

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MERRY CHRISTMAS!!!! You can say I'm a bit late--or terribly early--but it happens every year. It seems we always get a few Christmas CDs too late to put in the December report. We do want to tell you about them in case one of them might fill a critical need in your collection--so here they are.

The first is another well-recorded disc from the Harry Lillis Collection--"A Crosby Christmas." It includes two radio Christmas shows--Kraft Music Hall of 12/21/44 and Philco Radio Time of 12/25/46--plus four bonus Christmas tracks. If you're interested, Select Circles may still have some copies on hand.

A CROSBY CHRISTMAS (HLC 6652)

\$18.00



KRAFT MUSIC HALL (NBC), Dec. 21, 1944: 1. Show Open. 2. Adeste Fideles. 3. Jingle Bells. 4. A Cheesey Christmas Message. 5. I Dream Of You (Eugenie Baird). 6. I'm Making Believe. 7. A Slip Of The Lip (Charioteers). 8. What A Difference A Day Makes. 9. Beautiful Saviour (Kraft Choral Club). 10. God Is Ever Before Me (Kraft Choral Club). 11. Some Christmas Spread. 12. Silent Night. 13. Show Close. **PHILCO RADIO TIME (ABC), Dec. 25, 1946:** 14. Show Open. 15. Adeste Fideles. 16. The Christmas Song. 17. Jingle Bells. 18. Philco Christmas Wish. 19. White Christmas. 20. The Small One (A Christmas Story). 21. Silent Night. 22. Show Close. **BONUS TRACKS:** 23. Happy Holiday/Holiday Inn, 12-30-43. 24. Let It Snow, 12-14-46. 25. I'll Be Home For Christmas, 12-7-44. 26. Let's Start The New Year Right, 1-1-42.

I have not personally heard the next CD--"Bing and Friends Around the Holidays"--but Chick Wilson indicates it is well recorded and is a very entertaining disc.

BING & FRIENDS AROUND THE HOLIDAYS (Der Bingle 104)

\$16.00

BING CROSBY SHOW, Jan. 8, 1953, Guests: Rosemary Clooney & Joe Venuti: 1. Sleigh Ride (Bing). 2. Blues In The Night (Rosie). 3. Two To Tango (Bing & Rosie). 4. Tea For Two (Joe). 5. I Haven't Got A Worry To My Name (Rosie). 6. Keep It A Secret (Bing). **BING CROSBY SHOW, Dec. 18, 1952,** Guests: Ella Fitzgerald & Joe Venuti: 1. Sleigh Bell Serenade (Bing). 2. Some Sunny Day (Bing). 3. Trying / My Favorite Song / 'Tween The Devil and The Deep Blue Sea (Ella). 4. Oh! Lady Be Good (Joe). 5. Rudolph The Red-Nosed Reindeer (Bing & Ella). 6. To See You Is To Love You (Bing w/Buddy Cole, piano). **BING CROSBY SHOW, Dec. 25, 1952,** Guest: Gary Crosby: 1. Adeste Fidelis (Bing). 2. Sleigh Bell Serenade (Bing). 3. Jingle Bells (Bing & Gary). 4. The Christmas Song (Bing). 5. Christmas Medley: Deck The Halls / Away In A Manger / O Little Town of Bethlehem / The First Noel. 6. White Christmas. 7. Silent Night.



Back to more conventional material, a number of good CDs have surfaced since the last report. The first CD was "Made in England" by Pulse. While there is nothing new to CD on this disc, it is an excellent group of tracks--and the recording is very good also. A good value if it fits your collection.

BING CROSBY--DON'T FENCE ME IN (22 Tracks)
(Pulse PLS CD 381)

\$ 8.95



1. Swinging On A Star. 2. Pennies From Heaven. 3. You Must Have Been A Beautiful Baby. 4. Brother, Can You Spare a Dime? 5. Just One More Chance. 6. I Can't Begin To Tell You. 7. I've Got A Pocketful Of Dreams. 8. Dinah. 9. You're Getting To Be A Habit With Me. 10. Too Marvelous For Words. 11. Out Of Nowhere. 12. Sunday, Monday, Or Always. 13. Moonlight Becomes You. 14. It's Been A Long, Long Time. 15. Don't Fence Me In. 16. Please. 17. It's Easy To Remember. 18. Three Little Words. 19. I'll Be Seeing You. 20. A Hot Time In The Town Of Berlin. 21. Now Is The Hour. 22. White Christmas.

"Bing's Music Hall" is the title of the next disc from the HLC and available from Select Circles. This includes two AFRS Music Hall broadcasts, plus a number of bonus tracks. The Harry Lillis Collection produces another attractive package.

BING'S MUSIC HALL (HLC 6653)

\$18.00

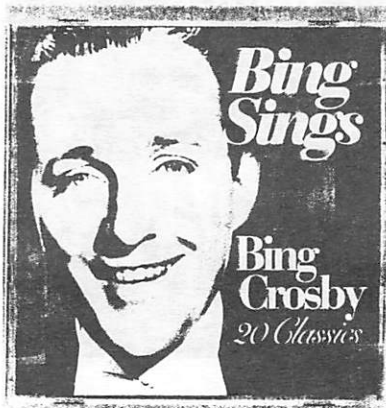


MUSIC HALL (AFRS #111), Jan. 18, 1945: 1. Show Open. 2. Ac-cent-tchu-ate The Positive. 3. There Goes That Song Again (Eugenie Baird). 4. Runnin' Wild (Charioteers). 5. Bing & The Duke. 6. Frankie & Johnny (Duke). 7. You Got Me Where You Want Me (Bing & Eugenie). 8. I Didn't Know About You (Charioteers). 9. I Dream Of You (Eugenie). 10. Mississippi Medley - Down By The River. 11. It's Easy To Remember. 12. Soon. 13. Swanee River. 14. Show Close. **MUSIC HALL (AFRS), Feb. 15, 1945:** 15. Show Open. 16. Dance With A Dolly. 17. Begin The Beguine (Eddy Heywood). 18. There goes That Song Again (Eugenie). 19. Get On Board (Charioteers). 20. Ella Logan! 21. Laugh, Clown, Laugh (Ella). 22. Don't Fence Me In. 23. Don't Ever Change. 24. Tin Pan Alley Medley - Right From The Heart. 25. I'm On My Way To You. 26. Love In Bloom. 27. Show Close. **Bonus Tracks:** 28. Everything Happens To Me (12/12/57, as performed by Bing at Frank Sinatra's birthday party in Hollywood). 29. Lovely Evening Medley (Bing, Dean Martin, Lena Horne from the 10/19/67 Dean Martin Show).

I thought I had covered all the available CDs, but decided to take one more trip to Tower Records in Pasadena. The result--two more multiple-track CDs. The first with 20 tracks--all of which have been on CD frequently--is well-recorded and well-titled, "Bing Sings" 20 Classics.

BING SINGS, 20 CLASSICS
Planet Media--PML 1092

\$ 9.99



1. Goodnight, Sweetheart. 2. It's Easy To Remember. 3. Moonlight Becomes You. 4. Pennies From Heaven. 5. Brother, Can You Spare A Dime? 6. Sweet Leilani. 7. Don't Be That Way. 8. How Deep Is The Ocean? 9. White Christmas. 10. You Must Have Been A Beautiful Baby. 11. You're Getting To Be A Habit With Me. 12. Sweet Georgia Brown. 13. Only Forever. 14. On The Sentimental Side. 15. Too Marvelous For Words. 16. Try A Little Tenderness. 17. Star Dust. 18. Don't Fence Me In (w/Andrews Sisters). 19. Too-Ra-Loo-Ra-Loo-Ral. 20. I'm An Old Cowhand.

The final two-CD set for this report "Sounds of the 20th Century" is also well-recorded, but most of the 36 tracks have appeared frequently before. One thing is a bit different--it does not include White Christmas!

BING CROSBY, SOUNDS OF THE 20th CENTURY (Two CDs)
(RAJON--RMGSN 2016)

\$ 9.99

DISC 1:

1. Sam's Song (w/Gary Crosby). 2. Swinging On A Star,
3. It's Anybody's Spring. 4. The Moon Got In My Eyes.
5. A Serenade To An Old-Fashioned Girl. 6. Would You?
7. Ain't Got A Dime To My Name. 8. Chattanooga Shoe Shine Boy. 9. It's Always You. 10. Mule Train. 11. You Lucky People You. 12. East Side Of Heaven. 13. In My Merry Oldsmobile. 14. Far-Away Places. 15. I Surrender, Dear. 16. Sweet Potato Piper. 17. Wrap Your Troubles In Dreams. 18. Now Is The Hour.

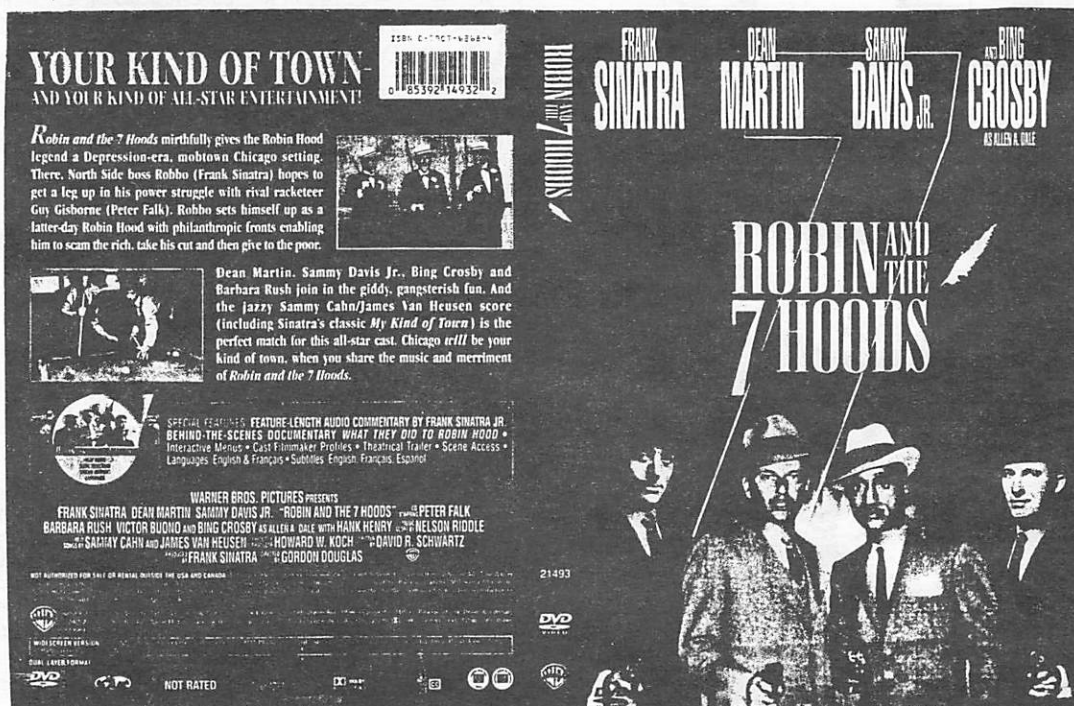
DISC 2:

1. But Beautiful. 2. The Bells Of St. Mary's. 3. Going My Way. 4. Welcome To My Dream. 5. Be Careful, It's My Heart. 6. Moonlight Becomes You. 7. Anniversary Waltz. 8. Birds Of A Feather. 9. Home On The Range. 10. S'posin'. 11. Star Dust. 12. Too Romantic. 13. My Melancholy Baby. 14. On The Sentimental Side. 15. Sweethearts. 16. Blue Hawaii. 17. Sweet Leilani. 18. Shoe Shine Boy.



For those of you who are collecting DVDs, "Robin and the Seven Hoods," where Bing joins the three main members of Sinatra's "Rat Pack," has now been released. While the picture did not win any Academy Awards, it's a fun film.

The film is available at most major music stores with the price about \$20.00. While Bing's role is "supporting," he does seem to be enjoying himself and does have some good spots.



New From Festival Films

There's good news on the video/DVD front. Ron Hall has notified us that Festival Films has two new releases available. They are both very interesting Bing Crosby Shows, and the quality is excellent.

In addition, Festival Films is also selling "The Bob Hope Show" - a classic hour show from May 25, 1955, with guests Bing Crosby, Jane Russell and Les Brown and his Band of Renown. It includes a hilarious skit in the office of Paramount Pictures Producer Don Hartman, who tries to persuade Bob to go to Australia to promote his new film "Seven Little Foys." Bing throws a party for Bob and his date, Jane Russell. Lots of clips from Bob Hope films and 3 Road Pictures. (Note: This is not a Festival Films release and quality is a bit lower.) VHS Video Approx. 60 Minutes \$20 postpaid in USA and Canada.

Another plus for those of you who have acquired a DVD player--Festival Films also handles Bing's DVDs. The list of films available is included in the flyer.

Two New VHS Releases from Festival Films

BING CROSBY SHOWS

Bing Crosby Show

(CBS -- Feb. 15, 1964) "All-Star Show" with Bing, Frank Sinatra, Dean Martin, Bob Hope, Kathryn Crosby, Rosemary Clooney and Peter Gennaro. Uncut hour show with original commercials.

Plus an Episode of Bing's Situation Comedy "Operation Man Save" (ABC: 3/1/65) with Beverly Garland, Frank McHugh, Joan Fontaine and Dennis Day. 90 min. VHS tape. Excellent Quality: \$25, postpaid. (From the Greg Van Beek Collection)



Bing Crosby Show

-- Broadcast Dec. 11, 1961, over ABC --

"First Christmas Special" was filmed in London and features Terry Thomas, Marion Ryan, Dave King, Shirley Bassey, British street musicians and a cameo by Bob Hope (who was in London to film "Road to Hong Kong.") Uncut hour show with all commercials.

(From the Greg Van Beek Collection)

Plus an Episode of Bing's Situation Comedy "Real Estate Venture" (ABC: 4/19/65) with Beverly Garland, Frank McHugh, Joan Fontaine and Dennis Day. 90 min. VHS tape. Excellent Quality: \$25, postpaid.

Bing Crosby on DVD:

- A Bing Crosby Christmas (1998) \$19.95
- Going My Way/Holiday Inn \$29.95
- Road to Rio \$14.95
- Road to Bali \$14.95
- The Bells of St. Mary's \$14.95
- White Christmas (widescreen) \$29.95

The Road Collection

Road to Morocco/Road to Singapore/
Road to Utopia/Road to Zanzibar

4 DVD Box Set \$69.95

VISA, Mastercard, personal checks.



Festival Films

6115 Chestnut Terrace
Shorewood, MN 55331
phone or fax: (952) 470-2172
email: fesfilms@aol.com

BOB HOPE & BING CROSBY



Road to Zanzibar



Road to Singapore



Road to Utopia



Road to Morocco

L.A. Times 3/7/02

Salute to a Real Trouper

Universal releases a set of DVDs to pay tribute to the long career of comedian Bob Hope.

By SUSAN KING
TIMES STAFF WRITER

Bob Hope will be celebrating his 99th birthday in May. And after watching Universal Home Video's new "Bob Hope: The DVD Tribute Collection" (\$20 each) all one can say is thanks for the funny memories.

Because the majority of Hope's films in the '60s and early '70s were pretty dreadful, one forgets just how gifted he was as a film star. He was not a master *farceur*, but he could sing and dance. In fact, on

Broadway he introduced such songs as "It's De-Lovely" and "I Can't Get Started"; in films, he un-

veiled the Oscar winners "Thanks for the Memory" and "Buttons and Bows" and the Oscar-nominated "Silver Bells." The DVD collection includes the first four "Road" pictures he made with Bing Crosby and Dorothy Lamour: 1940's "The Road to Singapore," 1941's "The Road to Zanzibar," 1942's "The Road to Morocco" and 1946's "The Road to Utopia."



File Photo

Bing Crosby, left, and Bob Hope in 1946's "The Road to Utopia."

Included on the "Singapore" DVD are a photo gallery, production notes, the original theatrical trailer, a sing-along for the fun tune "Sweet Potato Piper" and the short but interesting documentary "Bob Hope and the Road to Success," which examines Hope's early film career and how he and Crosby were teamed up for "Singapore." Interestingly enough, Hope had third billing in the film. In the subsequent films, Lamour had third billing.

The "Zanzibar" DVD includes the documentary, production notes, trailer and excerpts from the radio show "Command Performance 1944" that was filmed for the troops during World War II.

The DVD of "Morocco"—which is the best of the "Road" pictures—includes the documentary, the "Command Performance 1945" trailer, photo gallery, production notes and "The Road to Morocco" sing-along.

"Utopia" features the documentary, photo gallery, production notes and trailer and the entertaining 1945 World War II shot, "Hollywood Victory Caravan," which features Hope, Crosby, Barbara Stanwyck, Humphrey Bogart and Alan Ladd stumping for victory war bonds.

An interesting note about "Utopia": It was filmed in 1944, but by the time it was released in 1946, co-star Robert Benchley had died.

Circa 1940



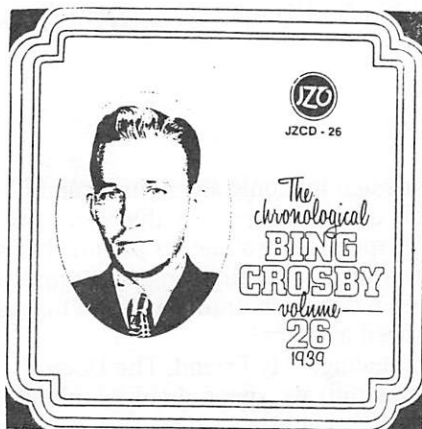
The Circus Day parade this year saluted the honorary mayor of Palm Spring, Bing Crosby. Riding with Bing were Kathy Crosby and Alice Faye.

QUICK TAKES Photographs of celebrities who have appeared at the Hollywood Bowl will be displayed in the Hollywood Bowl Museum beginning May 4. Judy Garland, Audrey Hepburn, Bette Davis, Bing Crosby and Danny Kaye, among others, are shown in their dressing rooms or rehearsing on stage. ...

As Count Basie used to say after one of his great jazz numbers, "Just One More Once!" In today's mail was a package from Wig Wiggins with the latest two chronological "Bing Crosby" discs--Volumes 26 and 27. This is an excellent series, and for those of you who are interested in ordering, send your personal check or a postal money order for \$40.00 in U.S. Funds (\$20.00 each) payable to F.B. Wiggins, 5608 North 34th Street, Arlington, Virginia 22207 (Telephone: 703-241-5608). First class postal charges are included in the \$40.00 price.

THE CHRONOLOGICAL BING CROSBY, Volumes 26 and 27
(Jonzo Records JZCD 26 and JZCD 27)

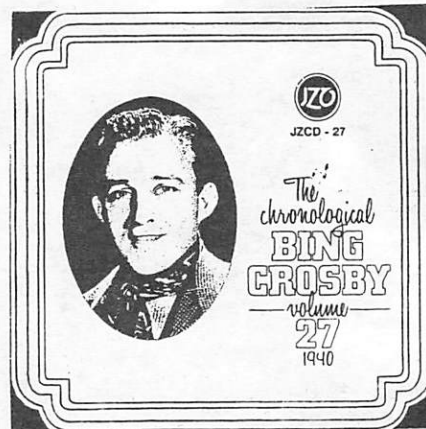
\$40.00



THE CHRONOLOGICAL BING CROSBY, JUNE 13-DECEMBER 15, 1939: 1. To You, Sweetheart, Aloha. 2. My Isle Of Golden Dreams. 3. Maybe. 4. Somebody Loves Me. 5. Home On The Range. 6. Start The Day Right (Take A). 7. Start The Day Right (Rej. take). 8. An Apple For The Teacher (Take A). 9. An Apple For The Teacher (Take B). 10. Neighbors In The Sky. 11. What's New? 12. Cynthia. 13. Medley Of Gus Edwards' Song Hits. 14. In My Merry Oldsmobile (Take A). 15. In My Merry Oldsmobile (Take B). 16. Ciriibirin (Take A). 17. Ciriibirin (Take B). 18. Yodelin' Jive (Rej. take). 19. Yodelin' Jive (Take B). 20. Too Romantic. 21. The Moon And The Willow Tree. 22. Sweet Potato Piper (Take A). 23. Sweet Potato Piper (Take B). 24. Between 18th & 19th On Chestnut Street (Take A). 25. Between 18th & 19th On Chestnut Street (Rej. take).

THE CHRONOLOGICAL BING CROSBY, FEBRUARY 8-JULY 1, 1940:

1. Marcheta. 2. Tumbling Tumbleweeds. 3. If I Knew Then. 4. The Girl With The Pigtales In Her Hair. 5. Devil May Care. 6. The Singing Hills. 7. I'm Waiting For Ships That Never Come In. 8. Beautiful Dreamer. 9. Jeanie With The Light Brown Hair. 10. Yours Is My Heart Alone. 11. Sierra Sue. 12. Meet The Sun Halfway. 13. April Played The Fiddle. 14. I Haven't Time To Be A Millionaire. 15. The Pessimistic Character (Take A). 16. The Pessimistic Character (Rej. take). 17. Mister Meadowlark (Take A). 18. Mister Meadowlark (Rej. take). 19. On Behalf Of The Visiting Firemen (Take A). 20. On Behalf Of The Visiting Firemen (Take B). 21. Trade Winds. 22. A Song Of Old Hawaii. 23. Aloha Kuu Ipo Aloha.



Miss Peggy Lee

One of Bing's favorite lady singers, Miss Peggy Lee, passed away on January 21. She was a guest star on several of Bing's radio programs, becoming a "regular" on Bing's Philco Radio Show with over 45 appearances from 2/2/46 to 3/14/54. She also appeared in Bing's movie, "Mr. Music," and on several TV shows with Bing (Olds Show 9/29/59--Peggy Lee Show 8/26/61--The Dupont Show 9/24/61). Bing and Peggy also cut seven record duets for Decca, and many of their songs together on the radio shows have now been released on compact disc. All in all, a very long and productive relationship.

Charles

Charles D. Baillie
118 W. Las Flores Ave.
Arcadia, CA 91007-8223
(626) 446-2246

PEGGY LEE with BING CROSBY



ON ASSIGNMENT

From *Sheet Music Magazine*

July/August 2001

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with

BING CROSBY

By "Bugs" Bower



Bing requested that only an engineer and I be present—even though all the singers in the vocal group and the musicians desperately wanted to attend this session. He knew all the words to all the songs. (A music copyist had made printed lyrics for him to sing from but he only occasionally glanced at them.)

On the first song, "My Friend, The Doctor" (the longest song on the album) we spent about 25 minutes with vocal retakes. To my chagrin, when the engineer, Warren Slatten, tried to play Bing's track back, nothing was there! The vocal track was silent. No Bing, no sound, nothing!!

I was really upset because I had no idea what was wrong with the recording. What could have happened? Well, we were lucky. Warren discovered a tiny piece of recording tape had somehow become trapped behind the recording head, canceling Bing's vocal track. Bing could not have been more understanding. He just shrugged his shoulders and said, "Let's do it again."

Bing loved to sing and record—it was obvious when working with him that this was his life. He asked about the musicians, especially the ones who played the ad-lib jazz choruses. He complimented me on the arrangements and overall, thought we had put together a very happy, professional-sounding album.

After spending five days of extensive overdubbing, Bing finished all of his singing at 3:00 PM Friday afternoon. It was raining quite heavily and when he offered me a ride to my car, I told him that would be terrific.

While driving on 42nd Street, he told the driver to pull over to the curb. He opened his door and called out to two nuns who were walking in the rain, "Sisters, Sisters, can I give you a lift?"

It only took a moment for them to recognize who he was, and you could see how flustered they became. They were on their way to St. Patrick's Cathedral, about a dozen blocks away. They gladly accepted his invitation.

Can you imagine the conversation that took place after the nuns arrived at St. Patrick's: "Who do you think just stopped and picked us up in a big black chauffeured Cadillac?!!" I'll never forget this incident.

There will never, ever be another Bing Crosby. May his memory and his music live forever!

Working with Bing Crosby was wonderful! He was the consummate pro—cheerful, prepared, knowledgeable, funny and very creative. It was the spring of 1967, Madison Square Garden had just been refurbished and both Bing Crosby and Bob Hope were the emcees for the reopening ceremonies.

I had just completed an album with Cab Calloway, who was on Broadway costarring with Pearl Bailey in a new version of *Hello Dolly*. The day that album was finished, I was engaged to arrange and produce an album with none other than Bing Crosby.

We rehearsed over the telephone—with Bing in Beverly Hills and me in New York City. It took a matter of minutes to set the vocal keys and musical routines. Everything was so easy. The following month, I met him in the lobby of a recording studio in New York City and he said, "Hi, I'm Bing." And I said, "Hi, I'm Bugs." With that, he said "Let's go!" and we were off.

SWAPS AND SUCH

I have thirty-six 78 rpm singles, seven 78 rpm albums (two are Brunswick), and *Bingang* editions back to 1989. Most of the records were recorded in the late 30's and early 40's. I will give the entire collection to a collector. Alan Gee, 3108 Varsity Dr., Tyler, TX 75701, e-mail to: <alan337@earthlink.net>.

SHEET MUSIC, MAGAZINES, ADS, PHOTOS and Other Crosby Collectibles. Priced low (most \$2-\$3) because I want them to go to other Crosby fans. Send for list. Richard Duncan, 849 Dominion Lane, Salem, VA 23153.

**RECOMMENDED TO ALL BING FANS:
BING CROSBY: DAY BY DAY
By Malcolm Macfarlane
(Scarecrow Press, 2001)
AT YOUR BOOKSELLERS**

New Tapes Available

We are continuing to add new Bing Crosby audio and video tapes to our catalog.

Videos are \$8.00 each (U.S.A.) and \$12.00 each (foreign), including shipping. For complete audio and video catalog, send \$3.00 for U.S.A. and \$5.00 for foreign countries.

**Timothy Morgereth
c/o The Vintage Research Archive
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Large Stock of Bing's CDs

Why shop around? We have many, many CDs by Bing Crosby. Write or call for information on CDs you are looking for.

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Phone: 203-661-8421**

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY

Hobie and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476; E-mail: Erinssmile@earthlink.net
Web site: <http://home.earthlink.net/~erinssmile/>

INTERNATIONAL CROSBY CIRCLE (U.K.)

F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207
E-mail for *Bing* editor: Macwilmslo@aol.com
Web site: www.crosby.circle.btinternet.co.uk

CRISSI NEWTON'S WEB SITE: <http://www.geocities.com/BourbonStreet/3754/bing.html>

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY

President: Michelle Malik
14611 Valley Vista Blvd.
Sherman Oaks, CA 91403; E-mail: cantorfan@aol.com

DICK HAYMES SOCIETY

c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY

John Wehrman, President
1195 Hickory Hill Drive
Green Bay, WI 54304; E-mail: JWWehrman@aol.com

MILLS BROTHERS SOCIETY

c/o Daniel Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727
E-mail: MillsBros1@aol.com
Web site: www.cumberlink.com/mills

THE INTERNATIONAL FRANK SINATRA SOCIETY

P. O. Box 7176
Lakeland, FL 33807-7176; E-mail: fs@sinatraclub.com
This club is closing in October of 2002.

SINATRA SOCIETY OF AMERICA

Charlie Pignone
P. O. Box 2705
Toluca Lake, CA 91610-0705
Web site: www.FrankSinatra.com

KATE SMITH COMMEMORATIVE SOCIETY

P. O. Box 3575
Cranston, RI 02910

NATIONAL ASSOCIATION OF FAN CLUBS

P. O. Box 4340
Oceanside, CA 92052-4340; E-mail: LKNAFC@aol.com

July/August 2001

Sheet Music

Magazine

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REMEMBERING

Bing Crosby



WITH: Where The Blue Of The Night (Meets The Gold Of The Day) ♦ Sioux City Sue ♦
Gone Fishin' ♦ Too-Ra-Loo-Ra-Loo-Ral ♦ Sweet Leilani...and more!